

SEPTEMBER 1949, 35 CENTS

Modern PHOTOGRAPHY

combined with Minicam Photography



A New Kind
of Photographic
Magazine

HAROLD F. LAMBERT



See how natural . . . how *lifelike* the colors are in this picture taken by O. C. Sweet? Naturally, the transparency was made on Ansco Color Positive Film, the true color material that doesn't show a scene, but *is* the scene.

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When you see stunning realism in a transparency, chances are it was taken on Ansco.

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Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. "*From Research To Reality!*"



Ask for **ANSCO** true-color film!

**Picture this
in COLOR**



Taken with an Argus camera by Mr. Jordan Bloomfield of Burbank, Cal.

Paint this picture with your imagination. Color in the blue of the sky, green of the trees, the pure white of the clouds plus the tint and texture of the earth and rocks. Memory and imagination are great—but a color picture is better. Don't miss out—take color and get the complete picture.

The Argus line of fine 35mm cameras—the A2, 21 and C-3—is engineered to give you the best in color photography—in addition to sharp, clear black and whites. If you haven't already experienced the thrill of taking perfect color pictures—or black and whites that really sing—get yourself an Argus 35mm and the best in camera values—for any type of photography—will be yours.



ARGUS, INC., ANN ARBOR, MICH. Makers of AMERICA'S MOST POPULAR 35mm COLOR CAMERAS



C-3 America's most popular color camera equipped with coupled range finder, built-in flash and F:3.5 lens. Shutter speeds of 1/10 to 1/300. Price: \$69.58 including tax and flash unit, case extra.



Argus 21—the only camera in the world with the famous Markfinder sight. Shutter speeds from 1/10 to 1/200 plus F:3.5 lens and built-in flash. Price: \$51.75 incl. tax, case extra.

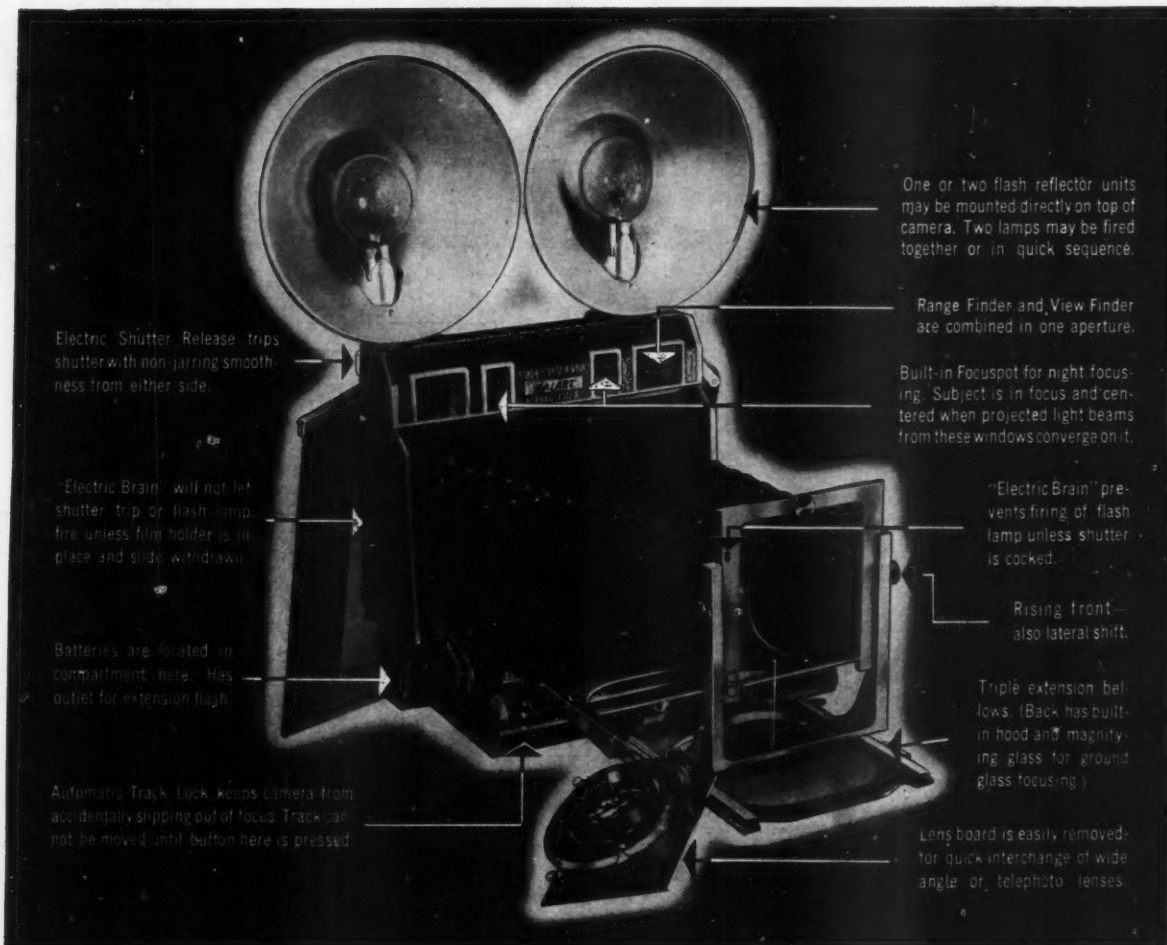


A2—a fine color camera with an economy price—\$32.08 incl. tax—case extra. Has extinction type exposure meter and accurate shutter speeds from 1/25 to 1/150.



Appreciate your color slides with an Argus Slide Projector. Take your favorite slides to your local Argus dealer and try them out on the new Argus PA 200 projector.

ALL lenses are hard coated anastigmat, color corrected for careful color work.



Photograph, courtesy of Science Illustrated Magazine

NOW—THE AMAZING KALART CAMERA IS \$287.⁵⁰

Kalart's new "Factory of Tomorrow" makes possible a price reduction of \$92.00. Price includes flash reflector unit and batteries, f/4.5 Wollensak 127 mm. coated Raptar lens in Rapax standard shutter and Federal tax. Range Finder, Focuspot, View Finder and Speed Flash equipment are built directly into camera.

REGARDLESS of what other cameras you have used, a Kalart brings you new thrills. It is so light in weight—so compact—so beautifully balanced—so simple to operate.

Even more important, exclusive safety features assure fewer failures, so that a Kalart practically pays for itself. For example, the amazing "Electric Brain" keeps you from wasting film and flash lamps or missing pictures because you forgot to pull the slide or cock the shutter.

Another way a Kalart pays for itself is in reducing photographic failures due to camera movement. Built-in hand grips enable you to hold the camera with rock-like steadiness. The Electric Shutter Release trips the shutter with non-jarring smoothness. And the Automatic Track Lock prevents fuzzy pictures caused by the lens accidentally slipping out of focus.

2

(Former price \$379.50)

The Kalart's practical film size (3 1/4 x 4 1/4 sheet film or film pack) saves many dollars on film costs compared to a larger negative size. Yet is amply large for retouching and for brilliant, needle-sharp enlargements up to salon size. And the Luminous View Finder outlines your subject so accurately—in full life size—that you can compose to the edges of the film.

MAIL COUPON TODAY

FREE — Illustrated Booklet On The Kalart Camera

THE KALART COMPANY INC., Dept. C-9
Plainville, Conn.

Please send free illustrated booklet on the Kalart Camera and complete price list on standard, wide angle and telephoto lenses and accessories.

Name DEPARTMENT OF TECHNOLOGY
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City _____ State _____

Name of photo dealer _____

Camera you now own _____



f 4.5 lens

Kodak 35mm

Kodak Retina

Kodak Reflex

Kodak Model

Circoflex Model

Circoflex Model

Circoflex Model

Polaroid Land

Zeiss Ikonta 35

Zeiss Ikonta 35

Zeiss Ikonta A

Zeiss Ikonta A

Zeiss Ikonta B

Zeiss Ikonta B

Zeiss Ikonta C

Zeiss Ikonta C

Zeiss Ikonta 1, 2 1/4

Zeiss Ikonta 1, 2 1/4

Zeiss Ikonta A

Zeiss Ikonta A

Zeiss Ikonta C

Zeiss Ikonta B

Zeiss Ikonta A

Zeiss Ikonta A

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XUM



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STILL CAMERAS



Kodak Tourist Camera, 2 1/4 x 3 1/4,
Flash Kodon Shutter... \$ 24.50

Kodak Tourist Camera, 2 1/4 x 3 1/4,
Flash Shutter, f 8.8... 38.50

Kodak Tourist Camera, 2 1/4 x 3 1/4,
Flash Shutter, f 6.3... 47.50

Kodak Tourist Camera, 2 1/4 x 3 1/4,
Flash Shutter, f 4.5... 71.00

Kodak Flash Bantam,

f 4.5 lens... 49.50

Kodak 35mm Rangefinder Model, f 3.5 lens... 86.75

Kodak Retina I, f 3.5 Xenon lens... 72.75

Kodak Retina II, f 2 Xenon lens... 197.75

Kodak Reflex II, f 3.5 lens, case... 155.00

Kodak Modelist II, f 3.5 lens, case... 312.50

Ciraflex Model B, f 3.5 lens, Alphas Shutter... 76.98

Ciraflex Model C, f 3.5 lens, Rapax Shutter... 99.45

Ciraflex Model D, f 3.5 lens, Synchro Alphas Shutter... 83.50

Ciraflex Model E, f 3.5 lens, Synchro Rapax Shutter... 113.70

Polaroid Land Camera, "Pictures in a minute"... 89.75

Zeiss Ikonta 35mm Novar f 3.5 lens, case... 83.00

Zeiss Ikonta 35mm Xenar f 2.8 lens, case... 99.00

Zeiss Ikonta A, 1 1/2 x 2 1/4, Novar f 4.5 lens, case... 63.00

Zeiss Ikonta A, 1 1/2 x 2 1/4, Tessar f 3.5 lens, case... 108.00

Zeiss Ikonta B, 2 1/4 x 2 1/4, Novar f 4.5 lens, case... 69.00

Zeiss Ikonta B, 2 1/4 x 2 1/4, Tessar f 3.5 lens, case... 105.00

Zeiss Ikonta C, 2 1/4 x 3 1/4, Novar f 4.5 lens, case... 72.00

Ikontaflex I, 2 1/4 x 2 1/4, reflex cameras, Novar f 3.5 case... 111.00

Ikontaflex I, 2 1/4 x 2 1/4, reflex cameras, Tessar f 3.5 case... 132.00

Super Ikonta A, Novar f 3.5 lens, case... 171.00

Super Ikonta A, Tessar f 3.5 lens, case... 213.00

Super Ikonta C, Tessar f 3.5 lens, case... 243.00

Super Ikonta B, Tessar f 3.5 lens, case... 264.00

Super Ikonta BX, Tessar f 3.5 lens, case... 330.00

Leica Camera Model IIIC, with Elmar f 3.5 lens... 280.00

Leica Camera Model IIIC, with Summitar f 2 lens... 385.00

Leica Camera Model IIC, with Elmar f 3.5 lens... 210.00

Leica Camera Model IIC, with Summitar f 2 lens... 297.50

Leica Camera Standard Model, with Elmar f 3.5 lens... 175.00

Nesley Model B, 35mm Camera with f 3.2 lens... 55.90

Nesley Model B2, 35mm, with f 3.2 lens, synchro... 66.90

Argus Model A-2 f 4.5 lens, case... 37.58

Argus Model C-3, f 3.5 lens, case, flash gun... 78.08

Argoflex Model EM, f 4.5 lens, case... 72.90

Argus Model 21, f 3.5 lens, case... 51.75

Anso Reflex f 3.5 lens, case... 275.00



NEW IMPROVED MODEL* KINE EXAKTA II

REFLEX 35mm CAMERA

with Factory COATED f3.5 CARL ZEISS TESSAR LENS
Embodies new improved design and
new mechanical features. **\$149.50**

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f2.8 lens... **\$226.75**

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*Not to be confused with any other Kine Exakta Camera

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Speed Graphic "23", with Graflex Optar f 4.5.....	\$225.90	\$199.25
Speed Graphic "23", with Kodak Ektar f 4.5.....	225.00	190.50
Speed Graphic "23", with Kodak Ektar f 3.7.....	250.40	223.35
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Crown Graphic "23", with Kodak Ektar f 4.5.....	185.15	152.50
Crown Graphic "23", with Kodak Ektar f 3.7.....	209.65	185.35
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Speed Graphic "34", with Kodak Ektar f 4.7.....	218.10	199.50
Speed Graphic "34", with Kodak Ektar f 4.5, 6".....	251.35	224.00
Crown Graphic "34", with Graflex Optar f 4.7.....	176.95	161.85
Crown Graphic "34", with Kodak Ektar f 4.7.....	178.10	161.50
Crown Graphic "34", with Kodak Ektar f 4.5, 6".....	214.55	192.00
Speed Graphic "45", with Graflex Optar f 4.7.....	220.15	207.86
Speed Graphic "45", with Kodak Ektar f 4.7.....	221.30	207.50
Speed Graphic "45", with Kodak Ektar f 4.5, 6".....	254.55	232.00
Crown Graphic "45", with Graflex Optar f 4.7.....	180.15	167.85
Crown Graphic "45", with Kodak Ektar f 4.7.....	181.30	167.50
Crown Graphic "45", with Kodak Ektar f 4.5, 6".....	214.55	192.00

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Revere Model 88, f 1.9 coated fo-
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coated lens, 8mm. 110.00

Revere Model 70 Magazine, f 2.8

coated lens, 8mm. 132.50

Revere Model 70 Magazine, f 1.9

coated focusing lens, 8mm

..... 160.00

Revere Model 16 Magazine, f 2.5 coated lens, 16mm. 140.00

Revere Model 16 Magazine, f 1.9 coated focusing lens,
16mm 165.00

De Jur Fadematic Magazine, f 2.5 coated lens, 8mm. 127.50

De Jur Fadematic Magazine, f 1.9 coated focusing
lens, 8mm 149.50

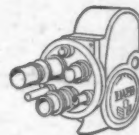
De Jur Fadematic Magazine Turret, f 2.5 coated lens. 152.50

De Jur Fadematic Magazine Turret, f 1.9 coated focus-
ing lens, 8mm 174.50

Bell & Howell 8mm Sportster with f 2.5 coated lens. 99.75

Bell & Howell 8mm Companion with f 2.5 coated lens. 87.83

Bell & Howell 8mm Tri-Lens 8mm Turret, with f 2.5
coated lens 137.50

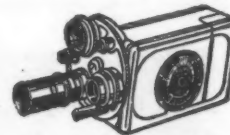


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	Was	Now
16mm AUTOLOAD with 1 1/2" Anolis f2.7	218.87	\$162.50
16mm AUTOLOAD with 1 1/2" Lummax f1.9	214.08	185.00
16mm AUTOLOAD with 1 1/2" TTH Kinc	265.13	214.83
16mm AUTOMASTER TURRET with 1 1/2"	305.06	222.50
16mm AUTOMASTER TURRET with 1 1/2"	332.50	245.00
16mm AUTOMASTER TURRET with 1 1/2"	385.54	259.50
SINGLE CASE FILMOSOUND 2 1/2" f1.6	449.00	339.50
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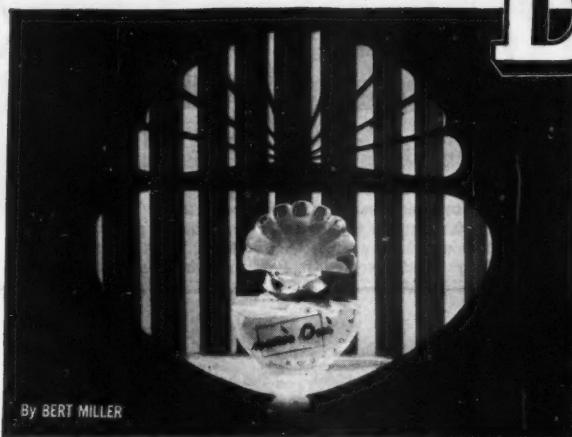
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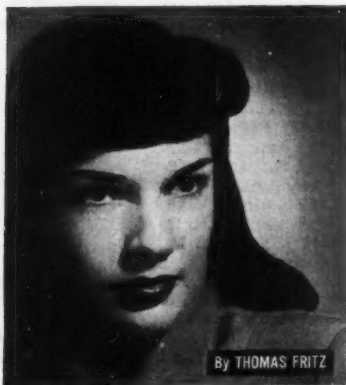
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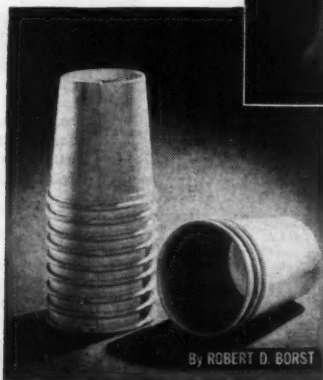
By BERT MILLER

Mais, oui... it takes the kind of versatile know-how students acquire at SMP to turn out imaginative, technically excellent shots like these! They're the work of SMP graduate BERT MILLER (see above and right) who had no photographic experience before joining the School. Now Bert plans to specialize in commercial illustrations.



By THOMAS FRITZ

A picture page like this first drew the attention of ROBERT D. BORST (see below) to SMP. Borst decided to enroll, has done exceptionally well. Now, a promising graduate, Bob plans to work for a commercial studio in New York.



By ROBERT D. BORST



By BERT MILLER

Bright future ahead for SMP graduate THOMAS FRITZ (see left)! Fritz came to SMP when a series of aptitude tests indicated photography... now has a promising photo post with a studio on Long Island.



By MARCIA MERKER

Night or day, the talents of camera-careerists are developed and polished at SMP, under the aegis of the School's top-notch photographer-instructors. Here training prepares the student for any branch of photography. Ready for a career in fashion photography is MARCIA MERKER (see left), recent graduate who has achieved real professional stature. Miss Merker chose photography because it was the family hobby she loved... chose SMP because of its unsurpassed facilities and training program.



By STEPHEN EVANO

Promising photo-posts go to those who are prepared for them! SMP graduate STEPHEN EVANO (see above) acquired his thorough groundwork at the School, now works for a portrait studio, plans to have own studio soon.



This is the way to photo-success! "Springboard to fame" for careerists of all ages is SMP where specialized courses and advanced techniques are available. *Tuition fees?* Surprisingly moderate for complete study programs, day or evening. For outline of courses, visit SMP—or write H. P. Sidel, Director, Dept. M9. Please indicate if you are an ex-serviceman.

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SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th St., New York City

Modern PHOTOGRAPHY

COMBINED WITH MINICAM PHOTOGRAPHY

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2—Select the Brand New or Like New Camera, or equipment you desire in column one or two.

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LEICA CAMERAS

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Leica Standard, F3.5 Elmar.....	74.00	55.00	
Leica D, cpld, F3.5 Elmar, cc.....	99.50	75.00	
Leica III, F2 Summar, cc.....	134.00	100.00	
Leica III A, F3.5 Elmar, cc.....	154.00	120.00	
Leica III A, F2 Summar, cc.....	149.00	115.00	
Leica III A, F2 Summar, cc, ctd.....	179.00	145.00	
Leica III B, F2 Summar, cc.....	188.00	155.00	
Leica III C, F3.5 Elmar, ctd.....	229.00	175.00	
Leica III C, F2 Summar, ctd.....	280.00	177.00	145.00
Leica III C, F1.5 Sonnar, ctd.....	385.00	269.00	210.00
Leica III C, F1.5 ctd Sonnar.....		255.00	200.00

CONTAX CAMERAS

	Une'd	Coated	Une'd
Contax I, F2.8 Tessar, cc.....	92.00	115.00	65.00
Contax I, F2 Sonnar, cc.....	118.00	140.00	80.00
Contax II, F2 Sonnar, cc.....	195.00	219.00	150.00
Contax III, F1.5 Sonnar, cc.....	245.00	275.00	190.00
Contax III, F2 Sonnar, cc.....	234.00	259.00	175.00
Contax III, F1.5 Sonnar, cc.....		305.00	200.00

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Leica Manual, 1949.....	4.50		
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Focallide Copying Attach.....	45.88	33.50	23.00
Leitz Chrome Vidom Finder.....		28.00	20.00

	New 10% Down	Trade-in Allowance Used	Value
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Leitz Leica Motor.....		64.00	40.00
28mm F6.3 Hektor lens, Leica.....		105.00	80.00
35mm F3.5 Elmar W.A., ctd.....	123.20	84.00	60.00
35mm F3.5 Elmar W.A.....		74.00	55.00
50mm F3.5 Elmar lens.....		35.00	25.00
50mm F2 Summar lens.....		65.00	45.00
50mm F2 Summar, ctd.....	189.00	139.00	100.00
50mm F1.5 ctd, Sonnar for Leica.....	175.00	129.00	90.00
90mm F4 Elmar Tele lens.....		79.00	60.00
90mm F4 Elmar Tele Lens, ctd.....	155.40	105.00	85.00
135mm F4.5 Hektor Tele Lens.....		95.00	65.00
28mm Zeiss Tessar F8 Contax.....		89.00	65.00
35mm Biotar, F2.8 for Contax.....		209.00	150.00
50mm Triotar F4 Contax.....		98.00	65.00
55mm Zeiss Biotar F2.8 W.A.....		195.00	156.00
55mm Zeiss Sonnar F2 Contax.....		210.00	160.00
Leitz Willi, Synchroizer.....	63.00	49.00	25.00
135mm Sonnar F4 Contax.....		129.00	90.00
50mm Sonnar F2 Contax.....		55.00	40.00
50mm Sonnar F1.5 Contax.....		125.00	85.00
50mm Sonnar F1.5, ctd.....	165.00	135.00	85.00
Univ. Revolving Finder.....		79.00	60.00
Jen Captor Flash type 2.....	47.82		
New Leitz 2x2 Bindomat.....	18.00		

MINICAMS AT MINIFILM

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Mercury II, F2.7 ctd lens.....	72.50	34.00	25.00
Argus A2, F4.5 ctd lens, cc.....	37.50	21.50	15.00
Argus C3 F3.5 Flash cc.....	76.08	47.00	40.00
Perflex, 101, cpld, F4.5 ctd.....	27.00		15.00
Perflex 55, cpld, F2.8, cc.....		34.50	25.00
Perflex Deluxe, cpld, F2.8 ctd, cc.....	85.00	50.00	45.00
Boisey 35, cpld, F3.2 ctd, cc.....	55.90	41.50	34.00
Retina I, F3.5 lens.....		39.00	30.00
Retina II, A, rfr, F2 ctd Ektar or Xenon Lens.....	197.63	139.00	100.00
Agfa Karat II rfr, F2.8 Xenar.....		51.00	30.00

	New 10% Down	Trade-in Allowance Used	Value
Kodak 35, W/rfr, F3.5 ctd.....	86.50	62.00	50.00
Ikonta 35, F3.5 lens, case.....	75.00	55.00	40.00
Praktiflex, F2.8 Victor lens.....	69.50	52.50	40.00
Kodak Bantam Spl., cpld, F2 lens, cc.....		129.00	90.00
Minox, F3.5 Lens.....		128.00	90.00
Kardon 35, F2 Ektar ctd, cpld.....	229.50	224.00	155.00
Kine Exakta, F3.5 Tessar, case.....	144.00	115.00	90.00
Kine Exakta, F2.8 Tessar, case.....	230.00	169.00	125.00
Kine Exakta, F2 "T" ctd, Biotar.....	279.00	229.00	165.00
Clarus, cpld, F2.8 ctd.....	116.25	69.50	50.00

ROLL FILM CAMERAS

	New 10% Down	Trade-in Allowance Used	Value
Univ. Roamer, Folding, ctd.....	29.75	22.00	17.50
Univ. Roamer II, F4.5 ctd.....	48.00	34.00	25.00
120 Monte Carlo F4.5.....	48.00	36.00	25.00
120 Ador Folding F4.5.....	39.50		
Polaroid Land Camera.....	89.75		
Land Camera Case.....	14.85		
Land Exp. Meter.....	17.25		
Roll Film for Land Cameras.....	1.75		
120 Monte Carlo F3.5.....	65.75	45.00	30.00
Super Ikonta A, Tessar F3.5 cc.....		79.00	55.00
120 Ikonta B, F3.5 Tessar, cc.....	105.00	72.00	50.00
Super Ikonta B, F2.8 Tessar.....	267.00	174.00	140.00
Super Ikonta B, F2.8 Tessar, cc.....	330.00	215.00	180.00
Medalist II, F3.5 Ektar, ctd.....	297.50	185.00	160.00
120 Super Ikonta C Special, F3.5 Tessar.....	243.00	168.00	100.00

MINI REFLEX

	New 10% Down	Trade-in Allowance Used	Value
Argoflex F4.5 ctd, cc.....	69.63	44.00	32.00
Argoflex EF F4.5 ctd lens, cc.....			
Access.....	88.48		
Argoflex EM, F4.5 ctd lens, cc.....	72.90	56.50	48.00
Ciroflex, F3.5 ctd Alpha, cc.....	86.58	56.00	47.00
Ciroflex, F3.5 ctd Bapax, cc.....	107.15	78.00	65.00
Ciroflex, F3.5 ctd, Alpha.....			
Syncho, cc.....	01.97	64.00	50.00
Ciroflex, F3.5 ctd, Bapax.....			
Syncho, cc.....	122.19	89.50	76.00
Ikontex I, F3.5 "T" ctd, Tessar, cc.....	132.00	98.00	75.00
Kodak Reflex II, F3.5 ctd Ektar, cc.....	154.91		
Rolleicord I, F4.5 Triotar, ctd.....		59.00	45.00
Rolleicord II, F3.5 Triotar, ctd.....	140.00	98.00	75.00
Auro Rolleiflex, F3.5 Xenon, ctd, cc.....	220.00	185.00	150.00
Auto Rolleiflex II, F3.5 ctd.....	250.00	215.00	165.00
Tessar lens, cc.....	250.00	185.00	165.00
Auto Rolleiflex F3.5 Tessar.....		195.00	160.00

8MM & 16MM CAMERAS

	New 10% Down	Trade-in Allowance Used	Value
8mm Keystone K8, F1.9 ctd lens.....	\$ 84.50	\$ 52.00	\$ 40.00
8mm Revere 99, turret, F2.8 ctd.....	110.00	72.50	58.00
8mm B & H Companion, F2.5 ctd.....	69.83		
8mm B & H Sporter, F2.8 ctd.....	99.75		
8mm Cine Kodak 8-25, F2.7.....	71.00	44.00	36.00
8mm Cine Kodak Relient F2.7 ctd.....	89.00		
8mm Revere 70, Mag., F2.8.....	132.50	95.00	75.00
8mm Revere 88, F2.5 ctd.....	77.50	57.50	45.00
8mm Revere 60, turret, F2.8 Mag.....	132.50	115.00	95.00
8mm Bolex L8, F1.9 ctd lens.....	119.00		
8mm Bolex L8, Year F2.8.....	139.48	89.00	65.00
8mm Cine Kodak Mag., F1.9.....	163.33	123.00	90.00
8mm De Jur 100, F2.5 ctd.....	127.50		
8mm De Jur 100, F1.9.....	140.50		
16mm Keystone A7, F2.8 ctd.....	74.50	55.00	35.00
16mm Revere Mag., F2.5 ctd.....	140.00		
16mm Revere Mag., F1.9 ctd.....	165.00		
16mm Revere Mag., turret, F2.7.....	165.00		
16mm Kodak Mag, F1.9 Ektar ctd lens.....	175.00	120.00	90.00
16mm B & H Autoload Mag., F1.9.....	185.00		
16mm B & H 70 DA, turret, F1.9.....	307.17	235.00	185.00
16mm Bolex H 16, turret, F2.....			
F1.5 ctd lens.....	337.00	235.00	175.00

8MM & 16MM PROJECTORS

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16mm Revere, 750 W. Proj.....	140.00		85.00
16mm B & H Academy.....	495.00		
16mm Keystone K 160 750 W.....	119.50	95.00	75.00
16mm Ampro Imperial, 750 W.....	198.00	137.50	105.00
16mm B & H Diplomat, 750 W.....	273.30		
16mm Revere Sound Proj, 750 W.....	267.50	225.00	170.00
8mm Keystone B 8, 500 W.....	74.50	56.00	42.00
8mm Revere Deluxe 85, 500 W Proj.....	120.00	89.79	70.00
8mm Ampro A 8, 750 W Proj.....	168.00	125.00	100.00
8mm Keystone K 108, 750 W.....	138.50	110.00	90.00
8mm De Jur 750, 750 W, cc.....	139.50	110.00	90.00
8mm De Jur 1000, 750 cc, W.....	174.00	125.00	100.00
16mm Nalco Sound Proj, 750 W.....	289.00	225.00	180.00
16mm Victor Lite-weight, 750 W.....	375.00	275.00	225.00

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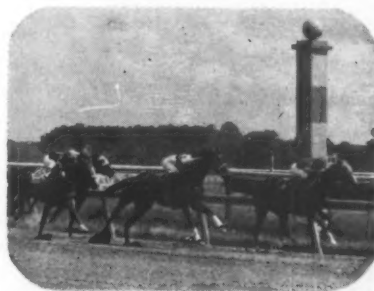


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GENERAL  ELECTRIC

coffee break *with the editors*

From where we sit there appear to be some mighty interesting articles coming down the assembly line for future issues of *Modern*. "How To Make Pictures With Bridge Lamps" is, of course, right in the groove for beginners with inexpensive cameras who aren't ready yet to jilt the corner drugstore on negative developing.

Miniature users will find a champion in Bob Kafka, Head of *Life's* Color Labs., who fathers a forthcoming article entitled, "35mm Is Big Enough." Kafka, incidentally, did the story on processing Ektachrome beginning on page 54 of this issue. For the advanced amateur interested in electronics, a clear explanation of the difference between speedlight and stroboscopic lighting units is on the docket. Written by the Chicago technician-teacher, James Brown, we think it is the best article on this subject we have ever read.

Those who enjoyed the articles dealing with telephoto and wide-angle lenses in recent issues of *Minicam* will be interested to know that their letters have inspired a whole new series of lens articles for *Modern*. "Bug Eyed Camera" by Feininger on page 28 of this issue starts the ball rolling. Definitive articles on "Proxars and Distars," "How To Test Your Lens," and "Lens Coatings" are already under way. Each article will be by-lined by a recognized authority in his field and will be as clear and complete as we know how to make it.

Speaking of clear and complete articles, "How To Use a Rolleiflex" on page 64 of this issue is our answer to your requests for a series of down-to-earth articles on the use of popular cameras. Frankly, such articles are the very devil to produce because they entail endless cross checking of facts, but as long as you want them they'll be coming along. So will complete surveys of the various types of equipment on the market, and a host of shorter articles on every phase of modern photography. Let us emphasize again, however, the importance of filing every copy of *Modern* where you can find it again. As with *Minicam* in the past, we will be unable to supply

you with the copies of *Modern* that are missed or mislaid.

Of Cattle and Co-eds . . .

George Hoxie, Minicam's former editor, was spotting prints the other day when we dropped in on him. After embalming his editorial typewriter a little over a year ago, George opened a multi-room studio in the university town of Oxford, Ohio. Nowadays he divides his time between covering picture assignments for our sister publi-



Icebreaker . . .

cation, *Farm Quarterly*, and making glamour-tinged portraits of co-eds from the town's two universities. The gulf between farm scenes and glamour queens appears a little wide until George explains how he uses the one type of picture to improve the other.

"Some of the girls who come to me for portraits freeze up like the camera was an arctic ice pack," says Hoxie. "When that happens, I pick up one of my *Farm Quarterly* pictures and sit down on the posing bench beside the girl. She can't see the picture because I keep it turned towards my chest, but I keep edging over until I am sitting as close to her as I can get. Just about the time she begins to look a little dubious, I put on my soulful face and say, 'Do you think a man closes his eyes when he is being kissed?'"

"Frankly, I get the darndest answers

Continued on page 135

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Kodak
Kodak
Kodak
Polaroid
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Argus 21 Markfinder, f3.5 (c)...	78.08	43.77
Argus C3, f3.5 (c) RF, gun...	120.00	58.77
Adax, f2 Xenon, CR, case...	700.00	62.77
Bell & Howell Foton, 50mm	55.90	
T2.2 (c)	66.90	39.77
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Bolsey B-2, f3.2 (c) RF Synch	134.08	19.77
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Clarus, f2.8 (c) case, flashgun	304.00	219.77
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Haneda Tri-View Stereo Cam-	57.72	39.77
era & Viewer	86.75	59.77
Kardon 35mm, f2. Ektar, case...	49.50	37.77
Kine Exakta, f2 Biotar (c), case	280.00	209.77
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Kolibri 127, f3.5 Tessar, comp.	99.50	47.77
Lausier 127, f4.5, 500, case...	72.75	62.77
Leica IIIc, f3.5 Elmar (c) RF...	197.75	109.77
Mercury II, f2.7 (c)	295.00	167.77
Mercury II, f2.7 (c) gun, case...	77.77	
Micro 16, case	45.77	
Perflex 55, f2.8 Woll, RF, case...	45.77	
Perflex Deluxe, f2.8 (c) RF...	45.77	
Rafina I, f3.5 lens, CR, case...	45.77	
Rafina II, f2 lens, CR, case...	45.77	
Rabat II, f1.9 Xenon, synch...	45.77	
Super Dollina, f2.8 Xenon, CR,	45.77	
cpid RF	45.77	
Zeiss 35mm, f3.5 Xenon, CR,	45.77	
Rapid Winder	45.77	
Zeiss Ikon Tenax, f3.5, Novar...	45.77	

FOLDING CAMERAS

Agfa Isolette, f4.5, case, synch	55.00
Kodak 2A Auto. Brownie 116	
Kodak Jr. 616, f8.8, case...	42.14
Kodak Vigilant 620, f6.3 (c)...	61.18
Kodak Vigilant 620, f4.5 (c)...	86.58
Kodak Monitor 620, f4.5 (c)...	71.00
Kodak Tourist 620, f4.5 (c)...	89.75
Polaroid Land Camera "Pictures	6.77
in 1 Minute"	99.77
Seneca 116 2A Scout, f8.8...	282.00
Super Ikonta A, f3.5 Tessar...	89.00
Super Ikonta B, f2.8 Tessar...	28.50
RF, case	45.77
Valiglander, f4.5, case...	45.77
Wiggin Jr., 75mm lens, case...	45.77
Zeiss Ikon 120, f3.5 Novar...	45.77

REFLEX CAMERAS

Anso Reflex, f3.5 (c), case...	277.50
Argoflex, f4.5 lens, case...	69.63
Argoflex EM, f4.5 (c), case...	72.90
Argoflex EF, f4.5 (c) w/synch	83.25
Ciroflex f3.5 (c) Alphax...	76.98
Ciroflex f3.5 (c) Rapax...	99.45
Ciroflex f3.5 (c) Alphax, synch...	83.47
Ciroflex f3.5 (c) Rapax, synch...	113.70
Ciroflex f3.2 (c) Rapax, fully	148.75
synch	157.50
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Ektar (c)	87.77
Grafx Super D, 3 1/4 x 4 1/4, 6"	259.35
f4.5 Ektar (c)	139.77
Auto Grafx, 3 1/4 x 4 1/4, 5" f4.5	129.77
Cooke Anast.	112.77
Grafx Super D, 4x5, RB, 7 1/2"	55.00
f5.6 Ektar (c)	
Grafx D, 4x5, RB, 7 1/2" f4.5...	
Kodak Reflex, f3.5 (c), case...	
Kodak Reflex II, f3.5 (c), case...	
Rolleicord II, f3.5 Triotar, case...	
Uniflex I, f3.6 (c)	

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Anv Speed Graphic 2 1/4 x 3 1/4,	300.00
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Super, RF, Focus, etc...	
Pacemaker Speed Graphic "23",	225.90
2 1/4 x 3 1/4, 101mm f4.5 (c)...	
Pacemaker Speed Graphic "23",	250.40
2 1/4 x 3 1/4, 105mm f3.7 Ektar	
Pacemaker Crown Graphic "23",	185.15
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Pacemaker Speed Graphic "34",	216.95	189.77
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Pacemaker Crown Graphic "45",	222.80	192.77
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Anso 8x10 Commercial...	179.86	127.77
B&J 4x5 View...	64.50	47.77
B&J 5x7 View...	49.50	49.77
Grover, 5x7 Comm. View, case...	111.45	77.77
Grover 8x10 Univ. View, case...	138.25	97.77
Kodak 8x10 2D, case...	175.00	129.77

8mm MOVIE CAMERAS

Bell & Howell Companion, f2.5	89.83
Bell & Howell Sportster, f2.5	99.75
Bell & Howell Auto-8 Turret	
Mag, f2.5 (c)	174.42
Bell & Howell Auto-8 Turret	
Mag, f1.9 (c)	205.92
Bell & Howell Auto-8 Turret	
Mag, f1.9 (c), 1 1/2" f3.5 Tele.	296.22
Bolex L-8, f2.8 Yvar, case...	119.50
Bolex L-8, f1.9 (c) case...	119.00
Briskin Magazine, f2.5 (c)...	79.50
Cine Kodak Model 25, f2.7 (c)	71.75
Cine Kodak Model 60, f1.9...	89.77
Cine Kodak Reilant, f2.7 (c)...	89.00
Cine Kodak Magazine 8, f1.9...	163.00
Cinemaster II, f2.5 (c)...	66.65
Cinemaster II, f1.9 (c)...	96.75
DeJur Magazine, f2.5 (c) Rap.	127.50
Keystone K-22, f2.5 (c) Woll.	67.50
Keystone K-22, f1.9 (c) Woll.	99.50
Keystone K-40 Mag, f2.5 (c)...	116.50
Keystone K-45 Turr Mag, f2.5	135.50
Revere "88", f2.5 (c) Woll...	77.50
Revere "99" Turret, f2.8 B&L	110.00
Revere "99" Turr, f2.8 B&L,	
with WA & Tele lenses, case	199.50
Revere "70" Mag, f2.8 B&L...	127.50
Revere Turret Mag, f2.5 (c)...	157.50

16mm MOVIE CAMERAS

Bell & Howell Autoload, f1.9	214.08
Bell & Howell Automaster f1.9	332.50
Bell & Howell 70-DA, f1.5 (c)	307.17
Bolex H-16 w/counter, f1.4	
Yvar	466.25
Cine Kodak Mag, f1.9 (c)...	175.00
Cine Kodak Special, 1" f1.5	99.77
Gorlitz Primoplant, 2" f2.3	
Xenon, 3" f2.5 Berthiot Tele,	
4" f2.7 Kodak, 4-lens turret	
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Chambers, etc.	1750.00
Clanklex, f2.5 (c) Gadg-Bag, etc.	100.00
Keystone K-7, f2.5 (c)...	74.50
Revere C-16 Magazine, f2.5...	140.00
Revere C-26 Mag Turret, f1.9	197.50

8mm MOVIE PROJECTORS

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DeJur "750", 750w reverse...	139.50
DeJur "1000", rev. still, Cord.	107.77
Keystone C-18, 300 watt...	34.50
Keystone R-37, 300 watt...	54.50
Keystone R-8, 500w, brilliant...	74.50
Keystone K-68, 750 watt...	110.00
Keystone K-108, 750 watt, Cord	138.50
Kodascope 8-33, 500w, compact	75.00
Kodascope 8-90A, 750w, case...	185.00
Revere "85", 500 watt...	120.00
Universal P-8, 150w	17.77

16mm MOVIE PROJECTORS

Bell & Howell Diplomat, 750w,	273.30
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Keystone C-26, 200 watt...	32.75
Keystone A-82, 750w, rev. still	99.50
Keystone K-160, 750w, Cord...	119.50

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Revere 16mm, 750 watt...	137.50	99.77

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Kodaslide I-A, 100 watt...	27.50
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Tele	236.60
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in Betax	50.96
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Kodak 10" f6.3 Commercial Ektar	175.00
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Ektar in Flash Supermatic...	144.77
Grafx 10" f5.6 Tele-Optar (c)	
in bbl	140.00
Zeiss 135mm f4.5 Tessar in	
compur	49.77
Gorlitz 1" f1.5 Primoplant...	99.77
Xenon 2" f2.3	99.77
Berthiot 3" f2.5 Tele-Cinor...	79.77
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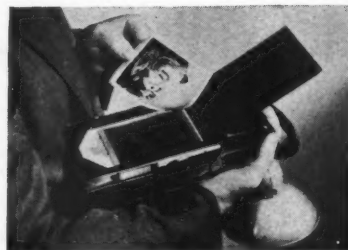
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amateur report

Art Lauber, a wholesale restaurant supply man, was the first amateur photographer in Ohio to buy a Land camera; the kind that delivers the finished picture 60 seconds after it is snapped.

His position in his home town of Cincinnati is similar to that of Adam Thompson who owned the first bathtub (on December 20, 1842, he gave a party and invited guests to try it out) and Rubin A. Holden who owned the first car in this town (a Mobile Steamer, which in 1900 frightened horses wherever it went).

Mr. Lauber bought his Land camera in January of this year as a result of a chance meeting. He had previously read a squib about it in POPULAR SCIENCE MAGAZINE and it sounded to him like another "rocket to the moon" story. Shortly after that, an architect asked him to appraise a restaurant which a mutual friend wanted to buy. Lauber says: "Going into the restaurant, Danny Siegel, whom we both knew, came up and joined us. He had just returned from Florida and had



Taking a finished print from the new Land camera.

and Boston. That afternoon when I got back to my office, I called a fellow in Boston who sells a new type of unbreakable restaurant dish. We do a lot of business with him—Parker Perry is his name—and I asked him to drop in at Jack Seltzer's camera store in Boston and have them ship me a Land camera.

"The camera cost \$89.75 and with accessories the price was about \$140.00. (Ed. note—GE Exposure Meter \$14.95, Camera Case \$14.95, Exposure Meter Case \$1.50, Flash \$11.00, six rolls of film \$10.50.)

"I took it over to the Cuvier Press Club and everybody got excited about it. I felt like Pied Piper himself walking around with that camera. A fellow from the sheriff's office was particularly impressed because he saw where he could arrive at the scene of an accident and make a court evidence shot right away. If the first shot didn't suit him, he could make another on the spot.

"I found a practical use for it myself, a few days later. I supply Beverly Hills Club with the little paper inserts for the finger bowls they use. Etched on these little paper doilies is the design of the front of their club. They redecorated recently, changing the front of the building somewhat, and the manager asked me to come over and make a new picture of it to place on the next set of doilies. I took my camera over, made a shot of it, and sent it off to the etchers on my way back to the office.

"The film itself is \$1.75 a roll. It sounds high, until you stop to think that that includes the price of the film and on-the-spot developing. When

Continued on page 124



Art Lauber

stopped in here for a snack. He had a camera with him. While we were talking, he took my picture.

"I walked over to one of the coffee urns and felt underneath to see whether it was rusted and when I walked back Danny handed me a picture of myself.

"This puzzled me because I didn't remember having seen Danny in more than a year. I looked carefully at the print and I recognized from the background that it was the restaurant I was standing in. I thought this camera was a pretty unusual gadget and I asked him where he got it. He told me it was on sale in two test towns, Miami

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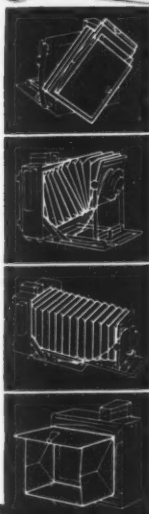
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hollywood and vine

What about television? A colossal struggle (well, maybe it's only titanic) is shaping up between Hollywood and New York. Hollywood has the equipment, facilities, personnel, talent, and know-how for making television films. New York has the advertising-agency account-executives.

The Television Film Producers Association and the Academy of Television Arts and Sciences participated in the recent second annual Television Institute. Five weekly sessions were devoted to discussing the problems of producing and distributing television films.

What does the public want? They want something better than puppet shows and faces of bored news commentators to look at, although there is not much likelihood of their getting it.

Joseph A. Valentine In the death of Joe Valentine, from a heart attack in his sleep, cinematography lost one of its best-paid directors of photography Joe (46), a product of the old school, never used an exposure meter, but said he could judge the illumination of a set *by eye* within half a stop. He was still taking bows for his photography of Joan of Arc, which brought him the Oscar for the best color cinematography of the year.

The last time I saw Joe, he was celebrating the completion of "Love Is Big Business," by buying lunch for his camera crew, Howard Schwartz, Ed Pyle and Bob Hauser, at Lucca's restaurant, across from the RKO studio. He was working on an idea for a three-dimensional camera which now will never see the light of day.

Parents and daughters. Some years ago, in Sweden, a proud papa purchased a Bell & Howell Autoload 16mm camera to take home movies of his little daughter. As she grew older, she would act out little episodes for the camera under her father's direction.

Recently, the same camera was in the hands of the young lady, during the filming of "Joan of Arc," by Sierra Pictures-RKO. On the Hollywood lot, she made a film of scenes-behind-the-scenes to show at home along with



she also acts . .

shots she had taken of her own daughter, Pia, just as her father used to photograph her in Sweden. The young lady, named Ingrid Bergman, also did some acting in "Joan of Arc," when she wasn't busy with her photography.

Gone with the wind. When you do a good picture, you can expect to hear queries which start, "Gee, Bud, what kinda camera did you use?"

When David Oliver Selznick (*Gone with the Wind*, *Duel in the Sun*, *Portrait of Jennie*, etc.) decided to sell out, he opened wide the studio gates. All and sundry came to see what the one-time boy wonder used to produce his winning pictures.

They saw heating and plumbing equipment, wood working tools, worn drapes and costumes, refrigerators, typewriters, adding machines, bedding, mirrors, pianos, 10 automobiles, miscellaneous bric-a-brac, and more bric-a-brac.

"Public auction," the advertisements said, "World-famous motion picture studio." There was a camera boom, a sound truck about to be sold for a song, and half a dozen 20-foot process screens. There was a row of star-dressing rooms. In one of these portable palanquins, Jennifer Jones once might have reclined on the sofa between takes, or perhaps Ann Todd sat before the mirror while a hairdresser adjusted her coiffure.

These stars were not present, however, nor were Gregory Peck, Robert Mitchum or Shirley Temple, their contracts having been disposed of.

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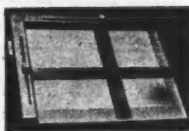
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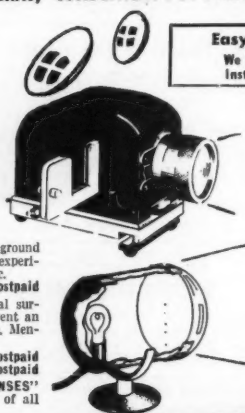
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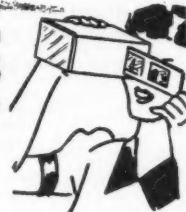
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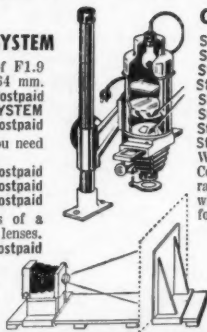
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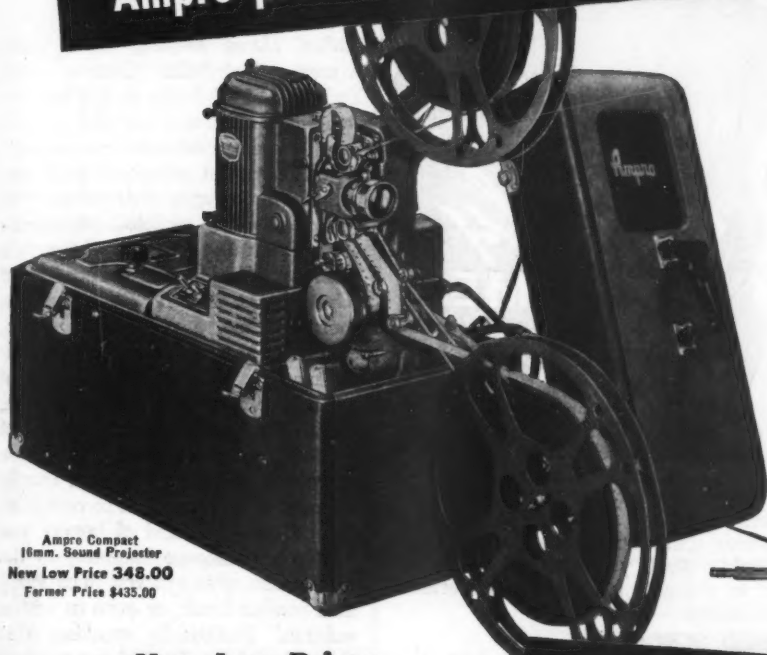


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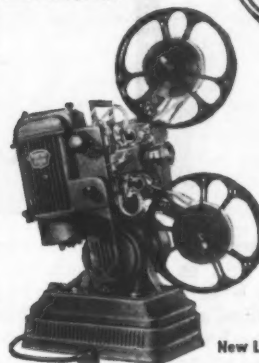
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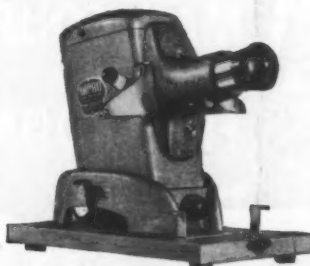
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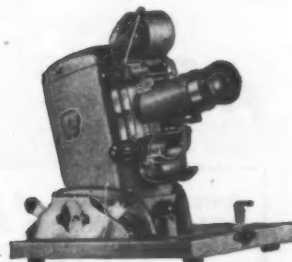


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photo markets

Top Market

Ladies' Home Journal, 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y., is in the market for outstanding professional material in their new "Undiscovered American Beauty" series. They want technically good, appealing photographs of American girls who have never modeled professionally. "Generally speaking, these girls seem to fall into two groups," says John Morris, Picture Editor of the *Journal*. "One, a very small group, consists of girls with classically beautiful faces . . . girls who look beautiful no matter how the camera catches them. The second group consists of girls who are merely pretty, but whose expression and pose has been caught at just the right moment to reveal inner beauty—the kind of beauty you find in spontaneous laughter, in the telltale flash of an eyebrow in courting, in a sudden blush, or even in wistful sadness." Statistically speaking from the material the *Journal* has received so far, there have been scores of students, high school and college; but few working girls, few farm girls, few nurses, few young marrieds. They would particularly like to have a young mother and baby. Above all, they ask that you check carefully on the girl's amateur modeling status. The crucial point is that she must never have taken money for modeling or signed a cover release. For just the right photograph they will pay \$2000 with an additional \$500 to each girl accepted. Although the series is subject to change without notice; at this writing, they are still looking for additional superior cover material.

Special Appeal

CARE's Milwaukee Committee, 125 E. Wells Street, Milwaukee 2, Wisconsin, asks our readers for pictures of people overseas which they might use for reproduction in newspapers and the like. CARE, being non-profit, cannot pay for the photos, but hopes the

Continued on page 128



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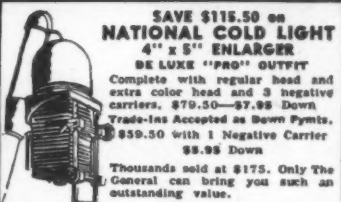
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3. State on coupon the monthly payments you can make.
4. Mail your order, down payment and short note telling us about yourself, your occupation and two references.

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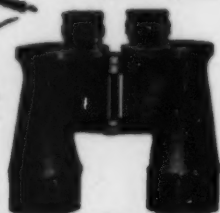
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Here's an unusual opportunity to secure a really fine set of Binoculars at a big saving. Offered here are complete sets of Optics and Metal Parts for the 7x50 Binoculars. These components are new and all ready for assembly. We supply full instructions.

METAL PARTS—Set includes all Lens and Prisms—Completely finished—for assembly of 7x50 Binoculars. No machining required. A sturdy Binocular Carrying Case is optional with each set of Metal Parts.

Stock #342-M.....\$39.40 Postpaid
plus \$4.80 for Case.....Total \$44.20

OPTICS—Set includes all Lenses and Prisms you need for assembling 7x50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.

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YOUR CHANCE TO OWN ARMY'S 6x30 BINOCULARS

COMPLETE OPTICS & METAL PARTS—Model M13A1, 6x30 Binoculars (waterproof model). Everything you need, ready for assembly. When finished will look like a regular factory job costing \$102 to \$120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect. All completely finished. Complete assembly instructions included.

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METAL PARTS ONLY—Model M-13A1, 6x30 Binoculars. \$330-M.

Stock #332-M—6x30 Metal Parts.....\$25.00 Postpaid
No Optics. Same metal Parts as described for stock. **OPTICS FOR 6x30 BINOCULARS**—(No Metal Parts). Perfect and low reflection coated.

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Optics and Metal Parts are Available for Monoculars (1/2 a Binocular). Write for Bulletin M.

If you buy both Binocular Optics and Binocular Metal Parts, add 20% Federal Excise Tax to your remittance.

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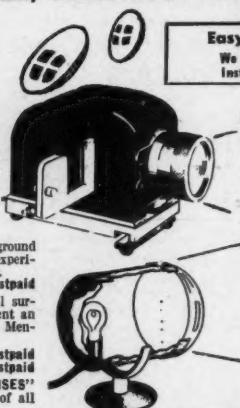
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SIMPLE LENS KITS

10 LENSES... THE LENS CRAFTERS DELIGHT! Fun for all! Kit includes plainly written, illustrated booklet showing how you can build lots of optical items. Use these lenses in photography for copying, **ULTRA CLOSE-UP SHOTS**, Microphotography, for "Dummy Camera," Kodachrome Viewer, Detachable Reflex View Finder for 35mm. camera, Stereoscopic Viewer, ground glass and enlarging focusing aids. And for dozens of other uses in experimental optics, building **TELESCOPES**, low power Microscopes, etc. Stock #2-M.....\$1.00 Postpaid

45 LENSES... 80 LENSES—Some Govt. surplus, some commercial surplus, some chipped rejects, some perfect, few coated... In any event an excellent bargain. Containing Plano Convex, Double Convex, Concave, Meniscus Lenses. Dia. range 5mm to 40mm. Assorted focal lengths. Stock #5-M—45 Lenses.....\$ 5.00 Postpaid
Stock #10-M—80 Lenses.....10.00 Postpaid

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MOUNTED ANASTIGMAT LENSES

Use for Projectors, Enlargers, Copying Cameras. Complete with Shutter and Diaphragm. Value about \$20. These were made for a specific camera, but had longer or shorter focal length than could be used, and then the camera was discontinued. An excellent buy. **WE WILL INCLUDE FREE ILLUSTRATED BOOKLET ON HOW TO MAKE YOUR OWN ENLARGER.**

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F.L. 91.44 mm. (Just right for 35mm. Projectors). Speed of F1.9 Outside dia. of mount at one end 60 mm. Length of mount 64 mm.

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SLIDE PROJECTOR SETS—Consist of all unmounted lenses you need to make the following size projectors:

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Seconds but suitable for Enlargers and Spotlights.

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Stock #1062-M—6" dia., 9" F.L.....2.00 ea. Postpaid

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Stock #1103-M—28/32" dia., 1/4" F.L.....50c ea. Postpaid

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—2 Condensing Lenses with dia. of 2". Used for making 35 mm projectors, etc.

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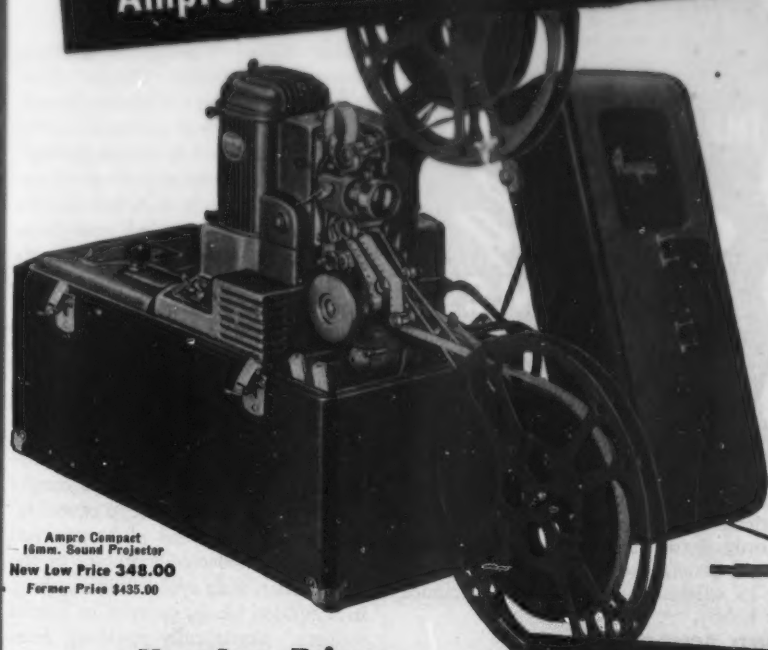


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Substantial price reductions on the complete Ampro line give *double* assurance that Ampro offers you the tops in projector values. These new low prices apply to regular standard Ampro models—in which full Ampro quality is maintained in *every* detail. These are machines which are built *up* to high standards, not *down* to a price. They are rugged, trouble-free, easy to operate—efficient in illumination, rich in tone quality—designed to give many years of satisfactory service.

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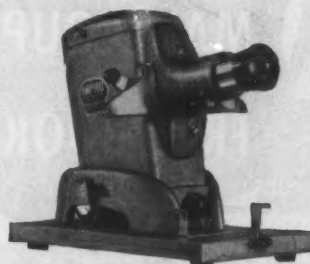
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photo markets

Top Market

Ladies' Home Journal, 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y., is in the market for outstanding professional material in their new "Undiscovered American Beauty" series. They want technically good, appealing photographs of American girls who have never modeled professionally. "Generally speaking, these girls seem to fall into two groups," says John Morris, Picture Editor of the *Journal*. "One, a very small group, consists of girls with classically beautiful faces . . . girls who look beautiful no matter how the camera catches them. The second group consists of girls who are merely pretty, but whose expression and pose has been caught at just the right moment to reveal inner beauty—the kind of beauty you find in spontaneous laughter, in the telltale flash of an eyebrow in courting, in a sudden blush, or even in wistful sadness." Statistically speaking from the material the *Journal* has received so far, there have been scores of students, high school and college; but few working girls, few farm girls, few nurses, few young marrieds. They would particularly like to have a young mother and baby. Above all, they ask that you check carefully on the girl's amateur modeling status. The crucial point is that she must never have taken money for modeling or signed a cover release. For just the right photograph they will pay \$2000 with an additional \$500 to each girl accepted. Although the series is subject to change without notice; at this writing, they are still looking for additional superior cover material.

Special Appeal

CARE's Milwaukee Committee, 125 E. Wells Street, Milwaukee 2, Wisconsin, asks our readers for pictures of people overseas which they might use for reproduction in newspapers and the like. CARE, being non-profit, cannot pay for the photos, but hopes the

Continued on page 126



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MINIATURE CAMERAS

Mercury I (U) F/3.5, 3 rolls film—\$19.95—\$5.00 Down
Kodak 35, (N) F/4.5, Case—\$45.00—\$5.00 Down
Argus A2 (U) F/4.5, Case—\$22.50—\$5.00 Down
Vektor (U) F/2.8, Case—\$49.50—\$5.00 Down
Russian Leica (U) F/3.5, Case—\$75.00—\$7.50 Down
Foth Derby (U) F/3.5—\$15.00—\$5.00 Down
Belsay "B" (U) F/3.2, Case—\$49.50—\$5.00 Down
Argus C2 (U) F/3.5, Case—\$22.50—\$5.00 Down
Exactor-B (U) F/3.5 Xenar—\$95.00—\$9.50 Dn.
Clarus (U) F/2.8, Case—\$89.95—\$8.99 Down
Weltini (U) F/2.8—\$124.50—\$12.45 Down
Welta (U) F/2.9—\$59.50—\$5.95 Down
Leica "C" (U) F/2 Summar—\$185.00—\$18.50 Down
Retina II A (U) F/3.5, Case—\$99.50—\$9.95 Down
Bantam Special (U) F/2—\$120.00—\$12.00 Dn.
Perfor DeLuxe & 35 (U) F/2.8 Case, Gun—\$49.50—\$5.00 Down
Argus C3 (U) F/3.5, Case, Gun—\$30.00—\$5.00 Down
Kodak Bantam (U) F/4.5—\$29.95—\$5.00 Dn.
Buccanor (U) F/3.5, R.F., Case—\$45.00—\$5.00 Down
Kodak 35, R.F., (U) F/3.5, Case—\$62.50—\$6.25 Down
Contax I, (U) F/2 Sonnar, R.F., Case—\$149.50—\$14.95 Down
Ikona 35 (U) F/2.8, Case—\$72.00—\$7.20 Dn.
Canon (U) F/3.5 Nikkor, R.F., Case—\$75.00—\$7.50 Down

REFLEX CAMERAS

Argoflex (U) F/4.5—\$42.50—\$5.00 Down
Rolleicord I (U) F/4.5 Zeiss, Case—\$74.50—\$7.45 Down
Voigtlander (U) F/3.5, Case—\$42.50—\$5.00 Down
Ciroflex B (U) F/3.5 Alphax—\$59.50—\$5.95 Down
Kerelle Reflex I (U) F/3.5—\$89.50—\$8.95 Dn.
Kerelle Reflex II (U) F/3.5—\$124.50—\$12.45 Down
Kodak Reflex I (N) F/3.5, Case—\$99.50—\$9.95 Down
Rolleicord II A (U) F/3.5—\$115.00—\$11.50 Down
Pilot Super (U) F/4.5, Case—\$39.50—\$5.00 Down
Rolleicord (U) F/4.5 Triotar—\$59.50—\$5.95 Down
National Graflex (U) F/2.5 Tessar, Case—\$49.50—\$5.00 Down
4" x 5" Super D Graflex (U) F/5.6 Ekhar, Case, Flash—\$245.00—\$24.50 Down
3 1/4" x 4 1/4" Super D Graflex (U) F/4.5 Ekhar, Case, Flash, 3 Holders—\$249.50—\$24.95 Dn.

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Revere "90"—Turret (U) F/2.8—\$79.50—\$7.95 Down
Cinemaster (U) F/1.9—\$49.50—\$5.00 Down
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Kodak Vigilant "620" (U) F/8.0—\$19.50—\$5.00 Down
Kodak Vigilant "620" (N) Kodet—\$15.00—\$5.00 Down
Kodak Vigilant "620" (U) F/6.3—\$32.50—\$5.00 Down
Kodak Vigilant "620" (U) F/4.5, Case—\$49.50—\$5.00 Down
Kodak Monitor "620" (U) F/4.5, Case—\$59.50—\$5.95 Down
Voigtlander Bessa (U) F/6.3—\$19.95—\$5.00 Down
Super Sports Dolly (U) F/2.8 Tessar—\$70.50—\$7.05 Down
Reamer II (U) F/4.5—\$28.95—\$5.00 Down
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2 1/4" x 3 1/4" Busch Press (U) F/4.5, Alphax, R.F.—\$129.95—\$12.99 Down
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Accessories:

Telephoto lens.....	} 21.42
Sunshade and Filter Holder.....	
4 Filters.....	
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3. State on coupon the monthly payments you can make.
4. Mail your order, down payment and short note telling us about yourself, your occupation and two references.

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**ALL EQUIPMENT OFFERED SUBJECT TO PRIOR SALE
SALE ENDS SEPT. 15, 1949**

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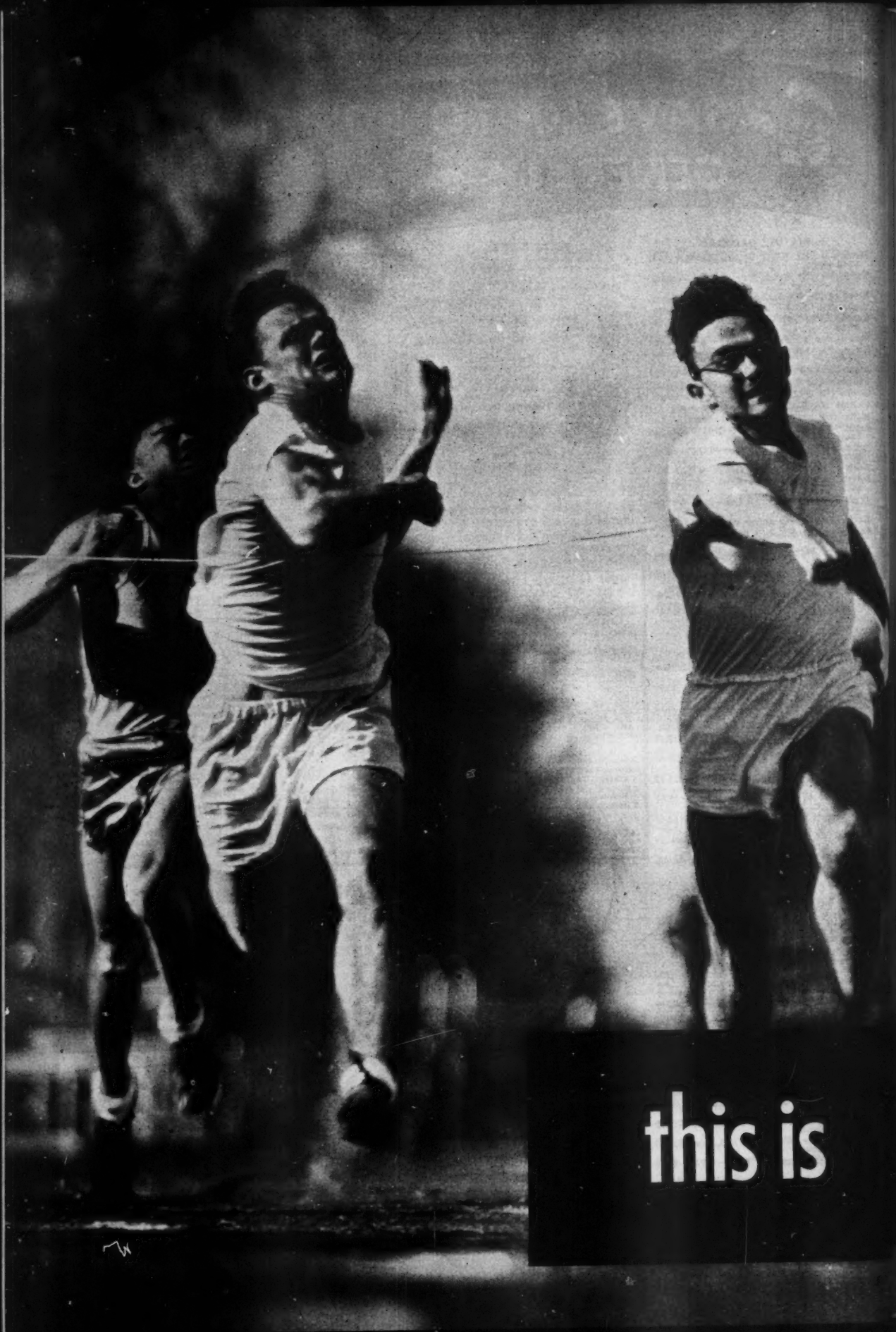
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MUNKACSI



HALSMAN

The words MODERN PHOTOGRAPHY come together this month for the first time on a photographic magazine; up to now they have meant many things to many people. Soon we hope they will take on character and personality, to stand for the exciting possibilities that photography unfolds today.

What do these words mean? The editors hope to bring you photographs and articles which will answer that question.

In architecture, the addition of the term "modern" means, among other things, the simplification of line. In painting we find that "modern" means the artists are willing to strike out on new and inventive paths. We might take a lead from these arts and sciences and apply it to photography.

First, then, we like to think of MODERN PHOTOGRAPHY as made up of pictures that are simple and direct statements, pictures that show that the photographer knows how to use his technical tools unobtrusively. "Here," says the modern photographer, "is what I want to show. No more, No less."

OK—keep it simple. That's number one.

The second quality of MODERN PHOTOGRAPHY is honesty. From the days of Niepce and Daguerre up to a couple of decades ago the best photographers were all very busy trying to make their pictures look like paintings, or drawings, or anything but honest photographs. Then came Steichen in this country and men like Eisenstaedt and Dr. Salmon in Europe. These were the men who realized that the camera was a mobile technical instrument capable of seeing, probing and recording life as it was happening with an amazing celluloid memory. They broke the rules and conventions and released photography into a fresh and untried ground.

We think that a picture should reveal facts, not hide them; that straight picture

HOWARD J. SOCHUREK—MILWAUKEE JOURNAL

modern photography

reporting is infinitely better than a propagandizing one; that in the mind of the photographer should be fixed the twin blessings of humor and candor. If a picture is perfumed up, without the grace of a sly wink, it's dated, and not for us.

OK—honesty is the best policy in pictures, too.

The third quality of MODERN PHOTOGRAPHY is an awareness of the breathtaking scope this hobby and business of photography enfold. Sure, for a few dollars you can own a camera, and a few pennies more will put a film in it. You have the means of carrying the picture of a friend or a familiar scene anywhere in the world with you. Or perhaps you might even send the picture of a typical American to a Russian; then he would know that he was not such a different person as the PRAVDA cartoonists like to make out.

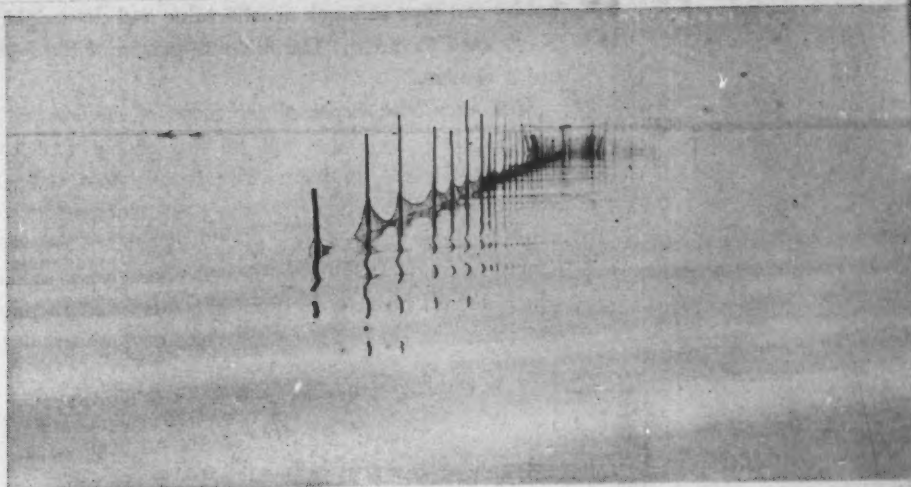
With photography we spread the news, we capture the color of the humming-bird on wing and we sound the night skies to learn more about the stars. We study machinery, we map the continents and we teach history by seeing it. Probably no other



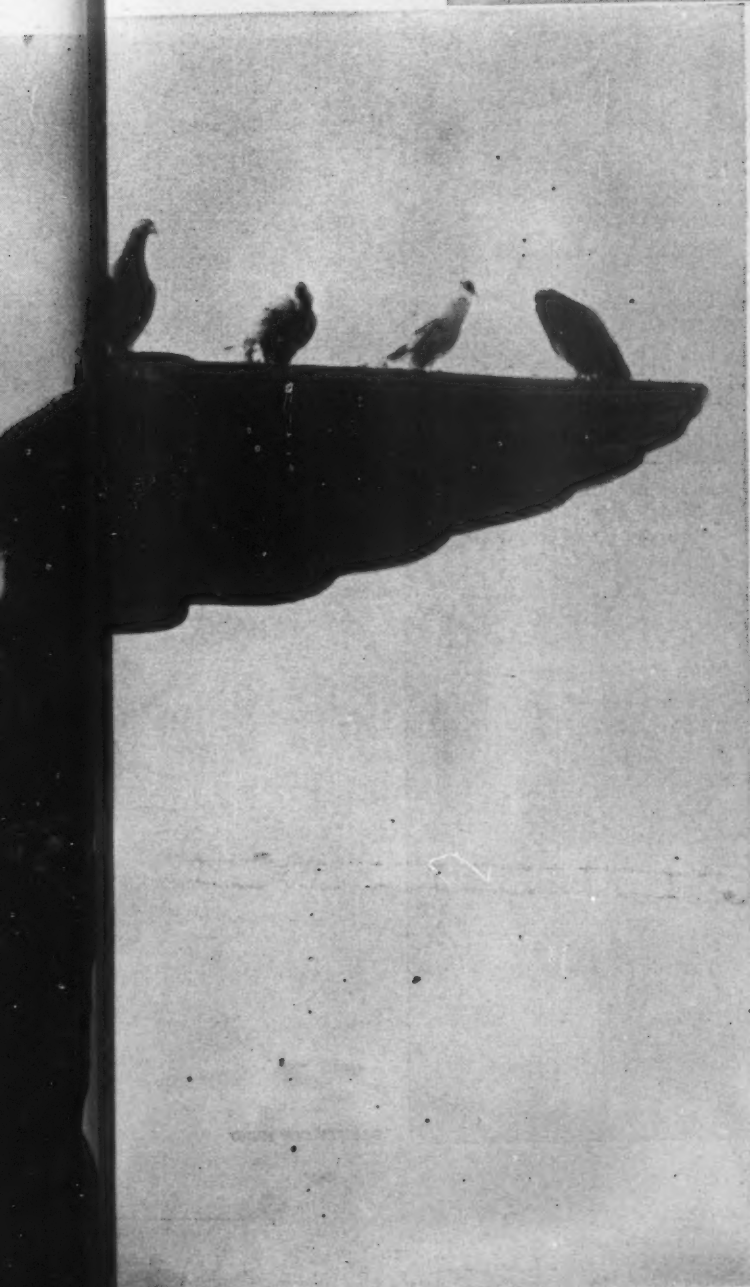
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TOM LEONARD

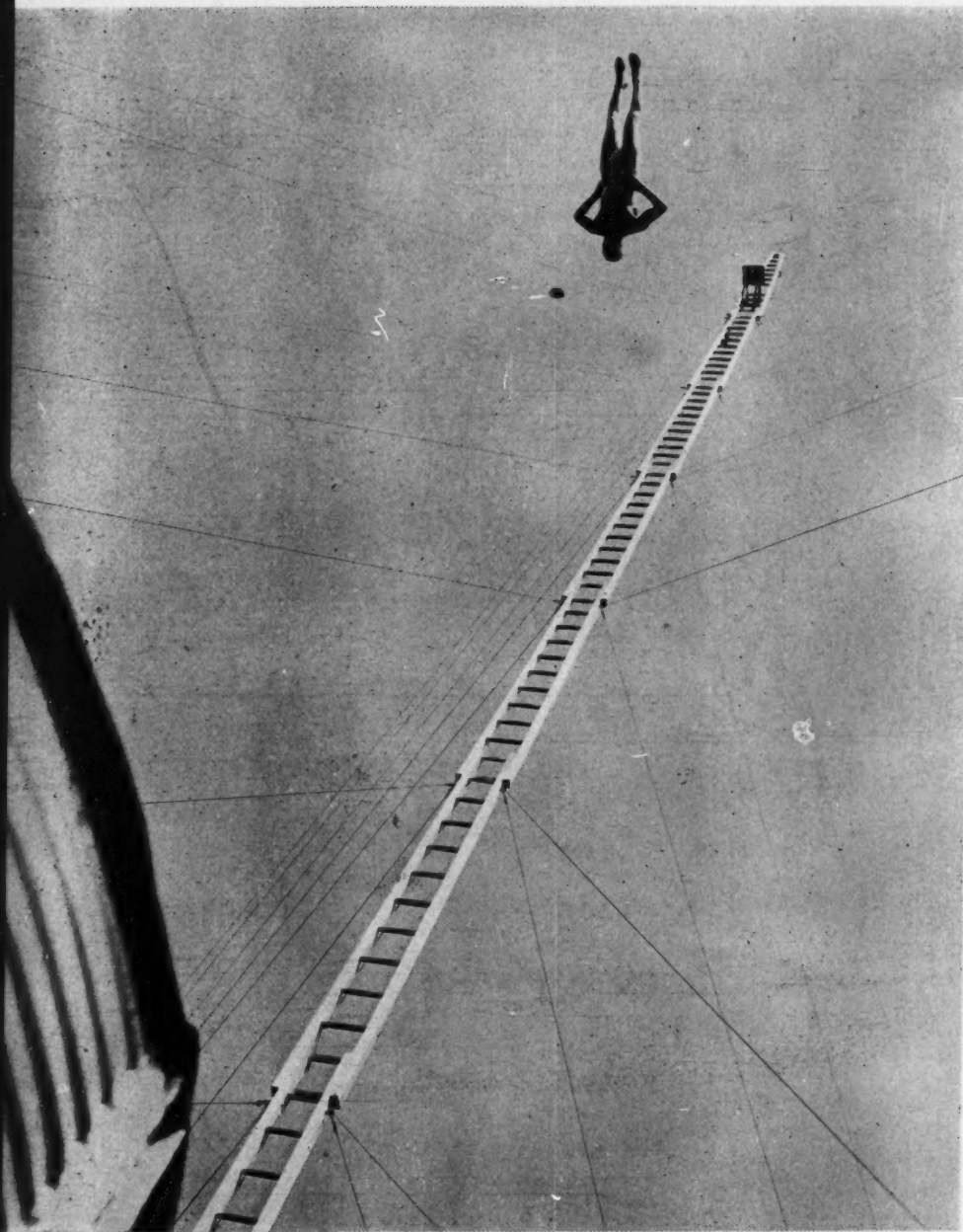


BEN ROSE

hobby can give as much artistic value and downright satisfaction. As the late Moholy Nagy liked to put it, "The illiterate person of the future will be the one who does not use a camera."

OK — we'll be aware of the scope of modern photography.

This new magazine will be full of basic photographic information and entertainment for the amateur. The feature that will endear it to all readers will be photographs and articles by the best photographers in the country. Here will be a monthly display board to show the outstanding work of our time. New ideas, experimental techniques, the unpublished photographs of the top technicians and illustrators which should be seen by everyone interested in photography will be reproduced in fine color and crisp black and white on high grade paper. These will be the photo



BARNEY COWHERD

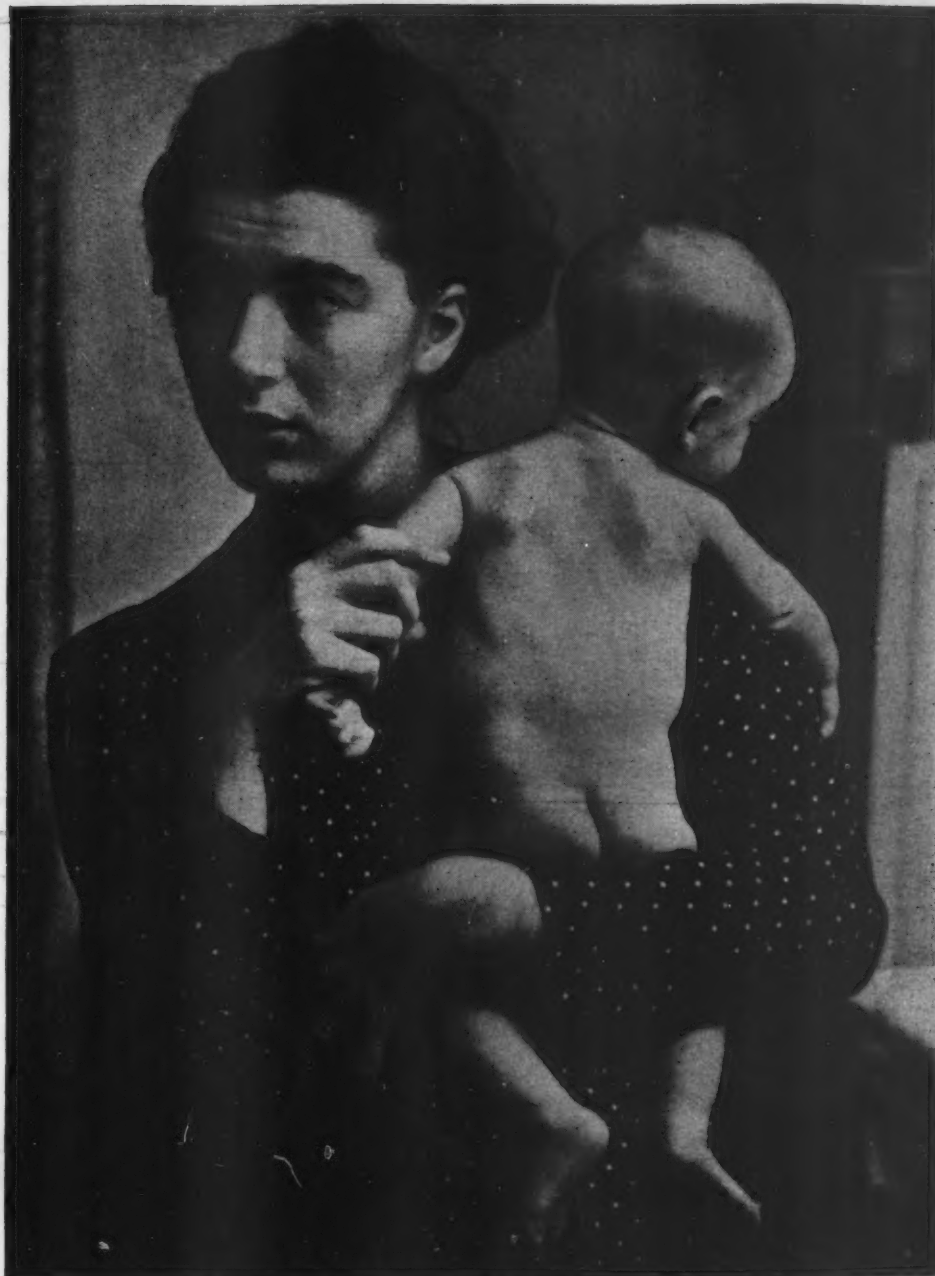
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BY LIFE PHOTOGRAPHER LEONARD MC COMBE © TIME, INC.





RUTH ORKIN

graphs, articles and ideas that we are scouring the country to bring you in the months to come. On these pages are examples of what we mean. Here are the pictures made by news photographers, magazine men, a fashion expert, a girl in her early twenties and a fellow who set his view camera up in a ten cent store next to the goldfish sales-counter. These, like the ones to follow, will show the *simplicity*, *honesty* and *scope* of MODERN PHOTOGRAPHY.



An office interior taken with the 210 degree super wide-angle lens. The photographer, standing on the corner of the desk, is holding the camera in both hands above his head, lens pointing straight down. He is not spreading his arms; this is an illusion caused by the "distortion" of the ultra wide-angle lens. At the far right is the photographer, Alfred Eisenstaedt. Next, to the left, is science photographer Fritz Goro.

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BUG-EYED CAMERA

*The super-wide
angle lenses put
Myopia to
work*

BY ANDREAS FEININGER

Photographs by the author for LIFE, © TIME Inc.

The weird looking photograph at the left was made with the world's most extreme wide-angle lens, which can cover the fantastic angle of 210 degrees. This lens, which is shown in the picture at the top of the page, belongs to the unique Zeiss collection of some two thousand German and foreign lenses which were captured in Germany by the U. S. Army Signal Corps during the last days of the war. It is now being studied and evaluated by the Signal Corps at Fort Monmouth, N. J.

As part of my work as a magazine photographer, it has been my good fortune to borrow this interesting lens for a short while, and, under the watchful eyes of an accompanying Signal Corps technician, to test it under actual working conditions. When I received the lens, it was mounted temporarily in an old German Bessa box using No. 120 roll film. The negative size covered by the lens is six by six centimeters ($2\frac{1}{4}$ x $2\frac{1}{4}$ inches). The engraving is revealing: The V stands for *Versuch*, which means *experimental*. Made in 1936, it is the eighteenth lens of this experimental series, and probably the only one of its type in existence. The relative aperture is F:6.8, an amazingly high speed for such an ultra wide-angle lens. The focal length is 1.6 cm, the equivalent of five-eighths of an inch. But its most outstanding quality is the incredibly large angle of view that it can cover—210 degrees.

The normal coverage for a standard lens is about 50 degrees.

This is approximately the same angle of view that your eyes give you, if you are a normal person. If your experience has included some navigation or gunnery that figure of 210 degrees will be excitingly impressive. If not, you might try this experiment. Hold your arms

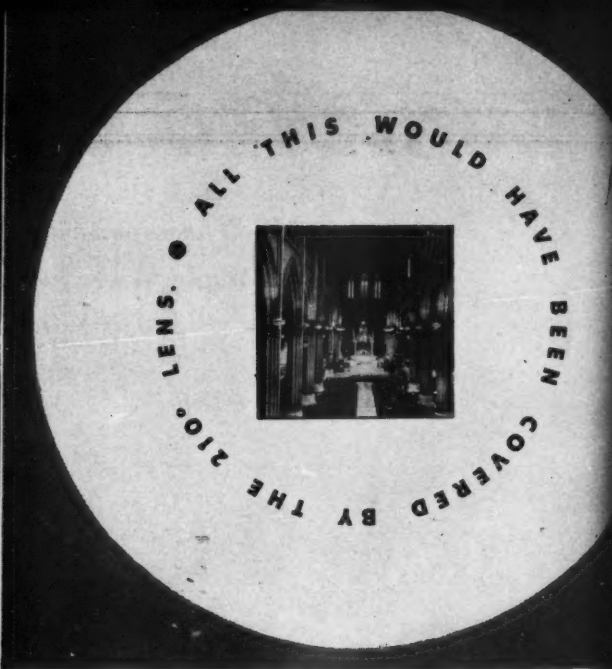


THE MOST EXTREME wide-angle lens in existence. It is mounted temporarily in an old $2\frac{1}{4}$ by $2\frac{1}{4}$ inch Bessa camera.

straight out from your shoulders. It is now 180 degrees from one set of fingertips around to the other. You will not be able to see the fingertips of either hand if you look straight ahead, even if you have unusually good periphery vision. Now move your arms backward as far as they will go. You probably will be able to get each of them back another 10 or 15 degrees. That arc, in front of you, is the sweep this bug-eyed lens can take in, without turning its head.

This means that the lens can actually shoot a little bit behind the plane of the film. Objects falling within the last 15 degrees of the field of vision of the lens, however, will be rendered considerably dimmer than objects closer to the center, and they will appear in a printable form on the negative only if a very generous exposure has been given. The reason for this is a sudden decrease in image-illumination toward the fringe, a fault of this lens which still remains to be remedied.

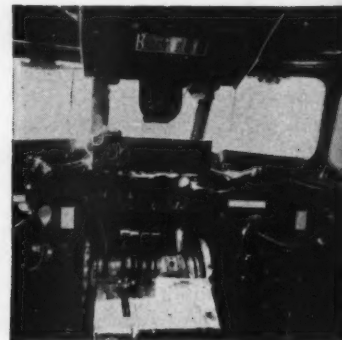
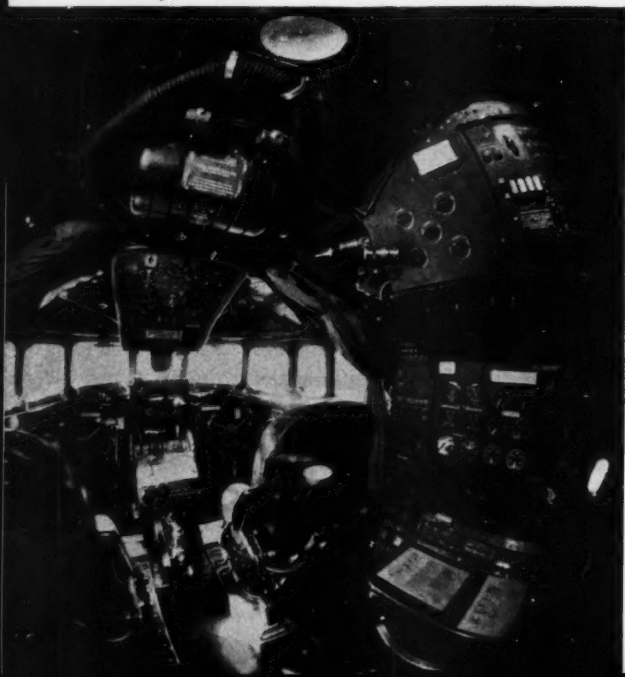
As far as we know, this lens was intended chiefly for aerial mapping, and the meteorological recording of the whole sky in a single picture. A somewhat similar lens was constructed in the early 1920's by the Englishman Robin Hill. However, the Robin Hill lens has an angle of view of only 180 degrees. When it was used from the top of a tall building, lens pointing up, the result was that the horizon below the level of the camera did not appear in the picture. A similar photograph taken with the German lens would include the sky as far down as the actual horizon, even though this horizon might be well below camera level.



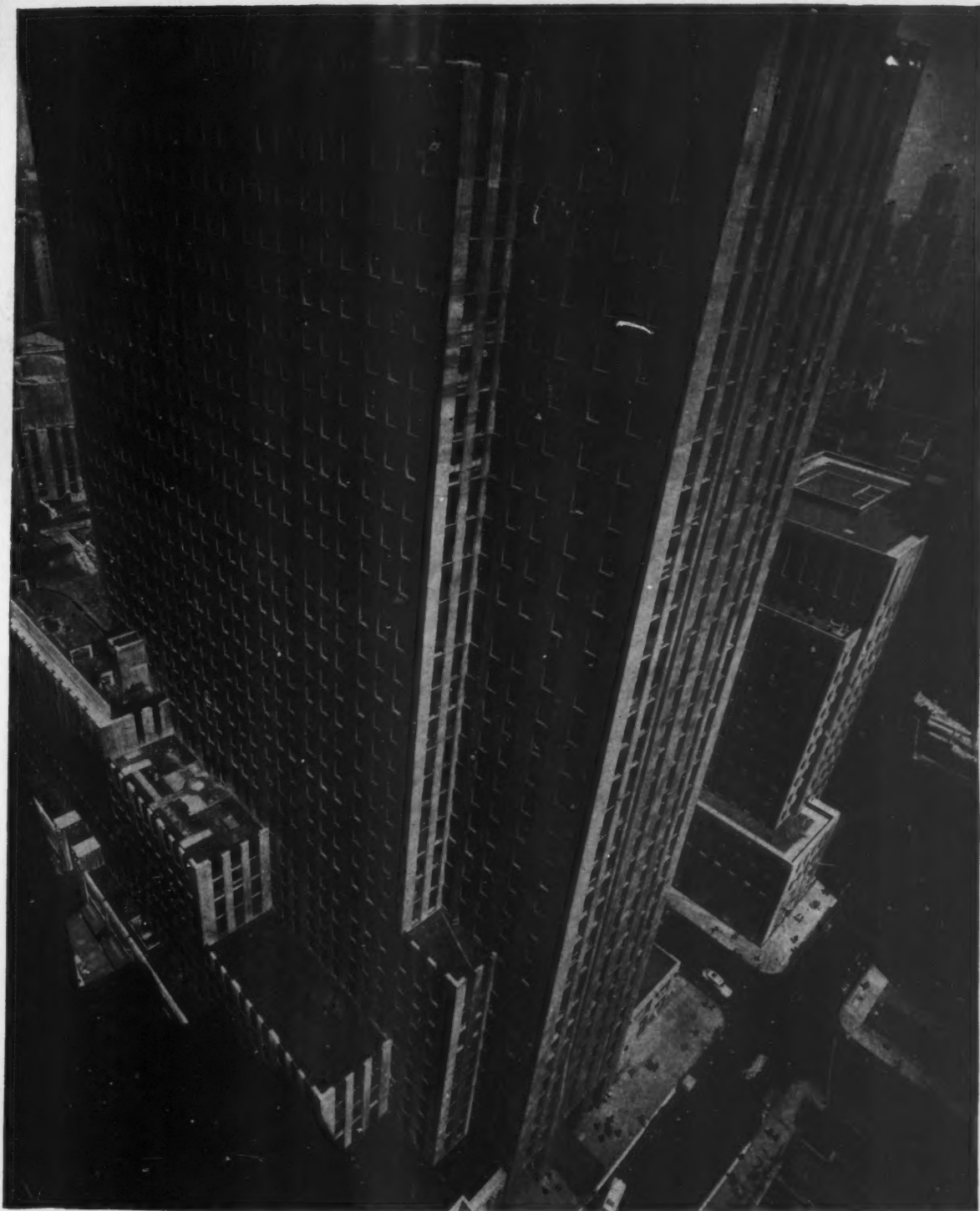
INTERIOR of St. Patrick's Cathedral in New York, taken as a straight-on view with the 210 degree lens. To the right, a comparison picture taken from the identical position with a lens of standard focal length scaled down to the same image size is a dramatic indication of the enormous covering power of this lens. Notice in the wide-angle shot that the only straight lines are those that radiate from a point along the lens axis. Thus, the aisle looks fairly straight.

For meteorological purposes, the correction of a lens—whether rectilinear or spherical—is naturally of little importance as long as the picture is sharp. For terrestrial photography, however, practical usefulness of such ultra wide-angle lenses is rather limited because of their "spherical" correction which reproduces straight lines as curves. Straight lines can only be rendered straight when they radiate from a point somewhere along the axis of the lens, as for instance the aisle in the photograph of a church above. To find out how objectionable a spherical perspective appears when applied to everyday objects, I took photographs

of a variety of subjects. Shown here are perpendicular and horizontal shots of interiors—an office, and a church—the cockpit of a large commercial airliner, and a sweeping view of Manhattan. The results are fascinating, opening up imaginative possibilities. These pictures are, of course, vastly different from that which we see with our eyes, and most people would doubtlessly call them "distortions." However, modern physics teaches us that in reality things often are very different from what they seem to our limited senses. I believe that this may apply also to our commonly accepted "rectilinear" method of space-rendering. A simple ex-



COCKPIT of a large commercial airliner. Left, picture taken with 210 degree lens. Above, comparison picture taken from identical position with lens of standard focal length. Notice the great increase of view on one side of the picture when the wide-angle lens is aimed at a slight angle to the picture subject.



R. C. A. BUILDING, Rocketteller Center, New York. Taken with a Carl Zeiss wide-angle Dagor F:9, focal length three inches, on 4 x 5 inch film. An example of the deliberate and creative use of "wide-angle distortion" to achieve a feeling of tremendous depth.



A LOGICAL PROGRESSION of pictures of the same subject: a view of Fifth Avenue. The picture above was taken with a standard focal length lens (a Rolleiflex equipped with a 75mm Zeiss Tessar). The photographer is using the wide-angle camera and taking the picture shown on the opposite page.



periment will confirm this opinion. Just imagine you are in a big city. Opposite the window from which you are looking is a tremendous skyscraper, like the one shown on page 31. Take a ruler, look straight across the street at it, and measure the apparent width and height of the window directly opposite your window as it appears when you hold the ruler at arm's length. Let us assume that the apparent width is one inch, and that the apparent height is an inch and a half. Make a scale-drawing of the window directly in the center of a large sheet of paper, then draw cross-lines through the center of the window—one horizontal, the other vertical. Now measure the apparent height of all the windows that are on the same level as your window.

Measure next the apparent width of all the windows that are directly opposite your window—both above and below the level of your window. Transfer your findings in proper scale to the respective axis of your diagram. Finally, connect all points of equal denomination with a line. In the horizontal row, connect tops with tops, bottoms with bottoms. In the vertical column, connect right sides with right sides, and left sides with left sides.

The end result will surprise you very much; Instead of being rendered parallel, as you might expect in any "ordinary" photograph, these actually parallel horizon-

ABOVE: The same view taken with the wide-angle Dagor three inch focal length on 4 x 5 inch film. On the opposite page a shot taken from the same position with the 210 degree lens it gives the effect of a city on one of the smaller asteroids

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tals and verticals will appear (A) *converging* toward the edges of your drawing, and (B) not as straight lines, but as *curves*! Such an experiment will reveal the true "spherical" character of what we may call a "mathematically correct" perspective, which is quite different from the "emotionally correct" perspective that we are accustomed to seeing in "rectilinear" photographs. The reason such a "true" space-rendering—as manifested in wide-angle pictures taken with "spherically corrected" lenses—appears "distorted" is that our eyes and mind deceive us. The eye, looking at a large object such as the wall of a skyscraper, "scans" it and takes it in bit by bit, overlooking the minute deviations from the true parallelism inherent in every such small sector. The mind, because of its knowledge of actual parallelism, automatically compensates for the apparent convergence of truly parallel lines, unless such convergence is too obvious to be ignored, as in the case of a railroad track. Judged by "scientific" standards, the "spherical" perspective of the 210 degree lens is actually "true," while the "rectilinear" form of space-rendering typical of ordinary photographic lenses is "distorted."*

* To those readers who would like to know more about these highly interesting phenomena, and to see an unusual series of demonstration pictures, the editors recommend reading the chapter on "Perspective" in "FEININGER ON PHOTOGRAPHY" which will be published this Fall by the Ziff-Davis Publishing Company in Chicago.

The most extreme wide-angle lens that is corrected for rectilinear rendering (recording straight lines as straight regardless of their position) is the Goerz Hypergon. With a focal length of 60 mm, and an angle of view of approximately 130 degrees, the Hypergon will cover 5 x 7 inches. With a focal length of 75 mm or three inches (angle of view approx. 140 degrees) it will cover 8 x 10 inches. However, this super wide-angle lens has one great weakness. In order to compensate for the unavoidable decrease in image-brightness toward the edges of the negative, a star-shaped spinner is mounted in front of the lens, and must be rotated continually during the greater part of the exposure. This, of course, makes instantaneous exposures impossible, and restricts the use of the Hypergon to the rendering of immobile objects and time exposures. The Goerz wide-angle Dagor F:9, now manufactured by Carl Zeiss, is second to the Hypergon in coverage. With a focal length of only three inches, it will more than cover a 4 x 5 inch negative. Since it operates like any ordinary photographic lens, it is equally suitable for instantaneous and time exposures. The picture of the R. C. A. building (page 31), and the Manhattan scene (page 32, bottom) were made with this lens. In both photographs, the typical "wide-angle distortion"

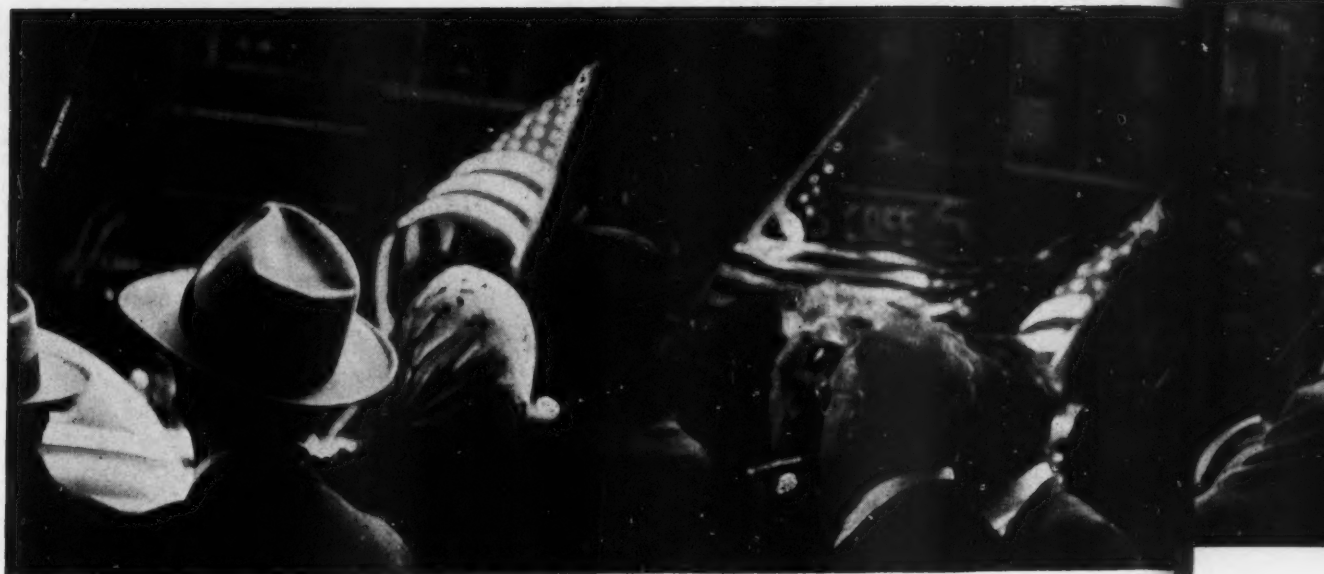
Continued on page 138





ABOVE: The same view taken with the wide-angle Dagor three inch focal length on 4 x 5 inch film. On the opposite page a shot taken from the same position with the 210 degree lens it gives the effect of a city on one of the smaller asteroid

32



YOUNG MAN WITH A CAMERA

By JULIUS ADELMAN

The day's work was done, and the early evening stars simpler was the task of establishing a business, with

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*Ted Croner is the first
of the G.I.'s who
studied photography
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YOUNG MAN WITH A CAMERA

By JULIUS ADELMAN

The day's work was done, and the early evening stars could be seen through the skylight of 55 East 57th St., New York City. Ted Croner, a young fashion photographer, thumbed through some elegant 11x14 proof sheets of a chichi young lady over which a client had just scribbled, "Can't see the buttons in the back."

It was a moment any photographer would recognize.

He poured a drink and opened a diary, kept in a sketchy month here and month there basis. He wrote: "What the hell am I doing this for? Pay a model \$25 an hour, slip her into an \$89.95 dress and photograph it in such a way that 100,000 women will want to buy it. Is that why I came to New York?"

Croner is unique among the aristocracy of photography in that he is a triple threat man—skilled in journalism, fashions and documentaries. He is one of the few to wedge his way into that tight little band of men and women whose entire output finds its market in *VOGUE*, *LIFE*, *GLAMOUR*, *COLLIER'S*, and the better paying advertising agencies. Edward Steichen chose this 26 year old ex-GI to be one of four in the Museum of Modern Art's recent "Four New Faces in Photography" exhibition.

The two photographs on these pages are typical of his work: street documentaries and fashion shots. Both aim at naturalness; admittedly at the expense of perfect composition, and sharpness of all details.

In his struggle towards the top Croner found himself waging two separate wars. The first and the

simpler was the task of establishing a business, with only his own determination and ingenuity as assets. The second—a struggle which is the most painful any man can go through—to find and put into usefulness the pent up, hidden well of his own creative impulses. Although they will be described here separately, both battles were complicated and made the more painful in that they were fought simultaneously.

About a month after the cessation of hostilities between this country and Japan in 1945, Croner, who had spent the last 13 months of the war on the island of Guam, was brought back to this country and discharged. After several years in the South Pacific, he found himself with an irresistible craving for snow and skiing, so immediately upon receiving his ruptured duck he left for Vermont.

The lanky six-foot-four ex-GI thought long and hard about his future during the tedious train ride across the continent.

When Germany declared war he enlisted in the army air corps as a flying cadet, but washed out after ten months of flight training. His report read: "Reckless flying . . . poor flying characteristics." The army wanted to make an aircraft mechanic out of him. The idea dismayed Croner. He wanted duties that would tax his creative faculties; he talked fast and persuasively and was sent to the air corps photographic school in Denver, instead. The air corps had a good school and Ted was a willing pupil; when he grad-

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*Ted Croner is the first
of the G.I.'s who
studied photography
to become a
big town success*



"I BOUNCED this model in and out of a taxi so often," says Ted Croner, "that she finally lost her stiffness and smiled a 'Hello there' to an imaginary friend. I was on top of a stepladder. My idea of a fashion shot is to make the model come alive and look natural. Otherwise why not use a mannequin?" Upper shot, street parade on May Day.



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THE BLURRED and wary man on the left is a tight rope walker at a circus. The two photographs on this page were made at the Horse Show. Croner is no friend of the 1/5000th second frozen negative.



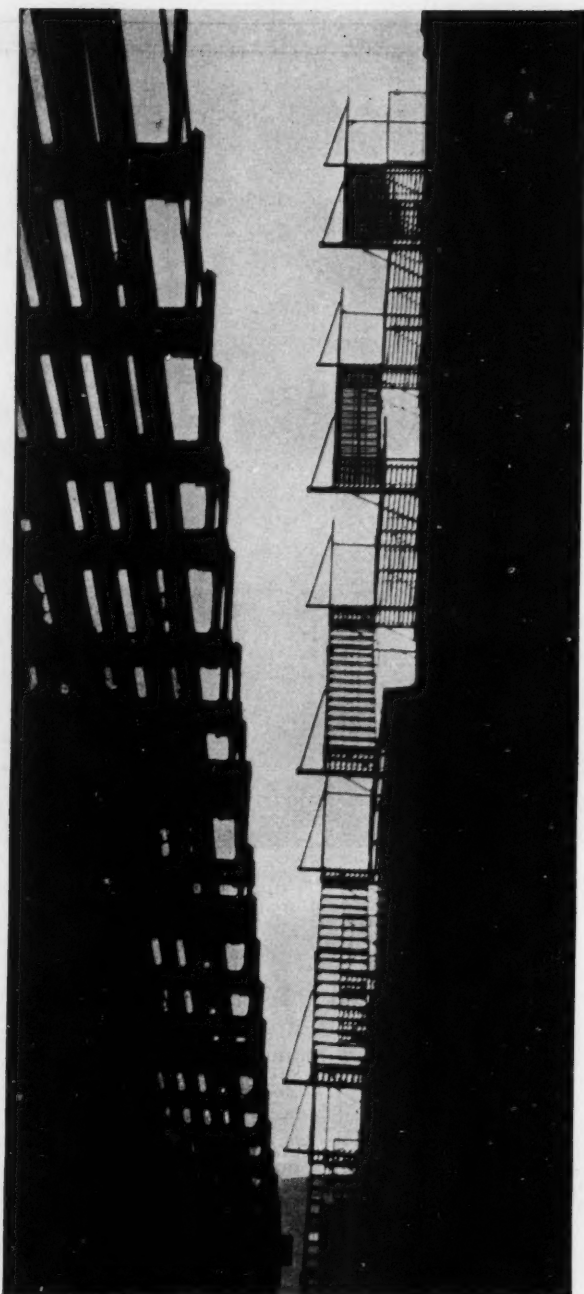
uated six months later he had an excellent grounding in the fundamentals of photography.

On Guam, Ted found himself with the finest of equipment and a good deal of off-duty time at his disposal. The only things he could see to photograph were sentimental views of native children and back-lighted B-29's against a sky of voluptuous clouds. "I just couldn't get started," he said with a sigh four years later. "My creative sight was too greatly influenced by the bad pictures I had seen and stopped at superficialities. Looking back, I could kick myself."

Unsure as to where his vocation lay, Ted half hoped that his skiing vacation, and the cold air would act as a tonic to clear his ideas. As it happened, a chance meeting in Vermont was to influence the continuation of his course in photography.

A fellow guest at Croner's lodge was Fernand Fonssagrives, a New York fashion photographer. Almost upon meeting the two became friends and before a week was up Fonssagrives was urging Croner to go to New York, with a view towards becoming a fashion photographer.

"Fashions is the one field in which you can deviate from the accepted formula and be thanked for it,"



Croner remembers Fonssagrives telling him. "It's the greatest outlet in photography for creative thought. The one thing they're buying from a fashion photographer is originality."

Fonssagrives's arguments couldn't have been better calculated to stir Ted's interest towards the fashion field. Ted left for New York. He was a stranger in the city; the first thing he did was to look up Bill Helburn, who had been in the same photo company with him on Guam. They decided to pool their meager savings and rent a studio. The housing shortage in New York was at its worst, and with so many other ex-GIs

trying to get a foothold in photography, studio space was virtually unobtainable. "We tramped the streets for days," said Croner. "We just didn't give up until we found a place."

"It was on West 58th Street. It had been used for a hundred different purposes before but never as a photographer's studio. The upper floor—which we partitioned into an office and darkroom—had been a bookie's headquarters. Slips registering bets were still on the wall when we moved in. The bottom floor was a stable. The odor was overpowering. We lost some of our first clients because of it. One of Bill's friends took one look at the place and said, 'You're crazy!'"

"It was dirty, there was no paint and no heat. We put in a heater. It didn't have the right sort of water pipes so we put them in. It had old D.C. wiring that could hardly carry any current so we completely rewired the place. We scrubbed the stable, laid a concrete floor over the wagon ruts and splashed white paint all over the walls. We did all the work ourselves. The floor would have cost a thousand dollars to lay



NOT MUCH of a photograph as far as sharpness or recognition goes—but an instant perception of a unique composition made from dissimilar shapes whose masses balance each other. Test of a good design: can you subtract part of it

and we did it for ninety—and talked the landlord into paying half of that.”

Both Croner and Helburn owned Speed Graphics. They bought a twenty-dollar amateur spotlight and mounted it on top of a coat rack; that and three number 2 photofloods was their total lighting equipment.

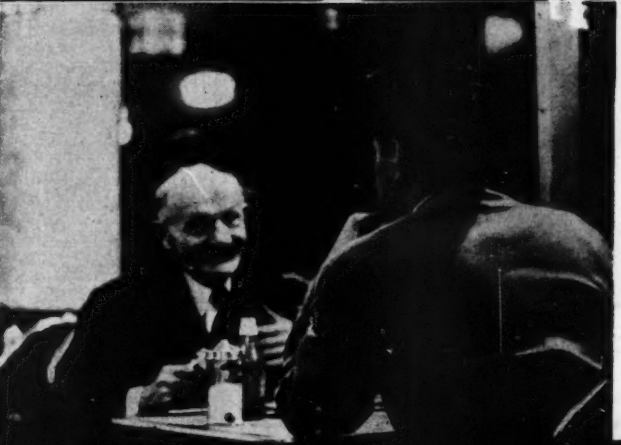
At this point they found themselves caught in a vicious circle: no one would give them assignments unless they first showed samples of their work, and they couldn't acquire samples until they first did some work. They finally cut through this dilemma by making a deal with a modelling agency; they photographed the girls for nothing; the girls obtained free pictures and the two photographers their badly needed samples.

They took their samples all over town. In their innocence they tackled the big fashion magazines and advertising agencies first. “We got encouragement from everyone we showed our samples to, but no one thought we were quite finished enough to handle assignments,” said Croner. Reluctantly they lowered their sights and went after smaller accounts, but even these proved difficult to capture. At this crucial point their business might have died an abortive death if it weren't for the monthly checks they received from the Government under the G.I. Bill provision which aids veterans starting their own businesses.

The great day finally came when they did their first assignment in the new studio. A friend of theirs heard

HOW DOES a fashion photographer get a job? Pictures like these attracted attention to Croner from Brodovitch of *Harper's Bazaar*.





from a friend of his that a small millinery firm needed photographs of its new hats. The partners hurried up there with their packet of samples and got the job—photographing five hats. With the proceeds of this assignment they bought a good spotlight. “After that,” said Croner, “we began getting little pickup jobs, doing anything that would bring in some money.” Nine months after opening their studio they were able to inform the Veteran’s Bureau it could cease its payments.

During this time Ted was becoming increasingly dissatisfied with the content of his pictures. “I was subconsciously aping other photographers,” he said. “I don’t say Avedon is wrong, or Horst is wrong. But if I take pictures that way it’s wrong for me. It’s good to learn by copying, but then you’ve got to realize you’re imitating.”

Ted poured out his feelings of frustration to Fonsagrives, who came up with a suggestion: “Alexis Brodovitch, the art director at HARPER’S BAZAAR, is giving a course at the New School of Social Research. He is a man who can excite your thinking, stimulate your imagination, open you up to yourself. I think you ought to join his class.”

Brodovitch’s course, Ted found, was directed primarily at art directors, although there was a heavy sprinkling of photographers in the group. “The first class was hazy,” said Croner. “I was completely lost—but it was the spark that set me off. Brodovitch is a charming, slender man in his mid-fifties. On first glance he doesn’t seem as dynamic as he actually is. We learned by doing. He gave us such assignments as designing a new box for some well known commodity, representing New York in one piece of work, or designing a new circus poster.

“‘Since you are a photographer,’ Brodovitch told me when I began the poster, ‘Don’t use photography for this. Try it with cut-out paper; you won’t be bound so much in your thought.’ Now I knew nothing about cutting out paper so I wasn’t restricted to copying what I had seen others do with the process. I brought in something that had a closely cropped elephant’s head and a pail on it that I felt had been an honest and personal interpretation. It brought me deep satisfaction: it was something I had honestly created, not copied.”

The class, however, brought him more pain than joy. Brodovitch ruthlessly stirred the stagnant pools of his student’s thinking. “Brodovitch was interested only in originality and personal approach,” said Croner. “He was quick to point out to all of us how we were copying. No matter how we tried to reach into ourselves all we did was use in various combinations all the tricks done before. It was very frustrating.”

In the middle of the course Brodovitch suffered an accident and the class was abruptly suspended. Ted

THE EVOLUTION of a smile. In four quick pictures Croner caught a story teller from “have you heard this one?” to his punch line. He finds that cafeterias help keep his photographic feet on the good earth after a bout with mink and satin.

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was left in midair, with the bitter feeling he was merely a copyist and that he still had to find his own personal approach.

"Being alone in New York," he said, "I was most impressed with the loneliness and latent show of emotions in the subways and cafeterias. One night I borrowed a twin lens reflex and went out and photographed people in cafeterias. I developed the films as soon as I came back. What I saw pleased me more than anything I had done before. They weren't pictures of people. They were pictures of the way I felt."

Ted began spending all his free time in cafeterias. He worked out his own method for catching people unawares. "I'd lay the camera on the table, as though I were an amateur photographer through for the day.

A camera is not conspicuous when it doesn't seem to be in use. I never tried to hide the camera. My exposures were around f3.5 at a fifth. I had to rest the camera against the table at first but after you've handled a camera awhile it becomes part of your hand and you can shoot at a slower speed without any support."

After six weeks of constant shooting Ted had an amazing set of pictures; actually, they were bleak little poems of the dreary, uncommunicative life of the lonely. He brought the stack of prints to an editor. "These are good pictures," said the editor, "but the people in them are unimportant. If these were pictures of Churchill or Vishinsky you'd have something, but these are just pictures of Joe Blow." "These are the peo-

Continued on page 132



THE GENTLEMAN carrying the banner "Organize the Unorganized" gave Croner a hard look. Someone yelled: "OK, F. B. I. boy, now you got our pictures."

Salonist

Portrait



A beautiful face, in a nun-like veil, oversimplifies character. By Petrov.

Still Life



The goddess of the dance pivots in a table-top fantasy—Cecyge Hov.

Candid Snapshotter



"I like candid on a wide-angle lens," says F. Knapp, *Modern's* editor.



A cat iron cat and a fresh rose bloom an absorbing evening for Joe Ar.

Magazine Photographer



Postmaster General Donahoe in the room where he works—A. Newman.



For the magazine photographer, roads lead to cash—Alan Foster.

Experimentalist



His of eight eyes and five mouths speaks a language of motion—F. Homolka.



The portrait finds his picture in nature and plucks it unchanged—T. Leonard.

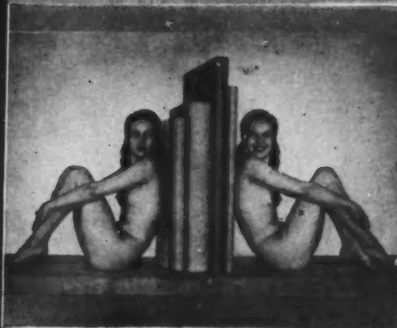
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Architecture



The skyline seen across, well-colored life and architecture.—B. Silberstein.

Nude



These bookends by Edward H. O'Brien have hung all over the world.

WHERE DO YOU FIT?



Can you catch architecture in your eye? The camera finds a way.—G. Adams.



A person's back is a very large subject.—Tom Jones.



On a building, dramatic photographs for Adams look for unusual shadows.



Photographing a person in a room is a very large subject.—Tom Jones.



The relaxing vision of H. Coleman centers upon the face of a fire escape.



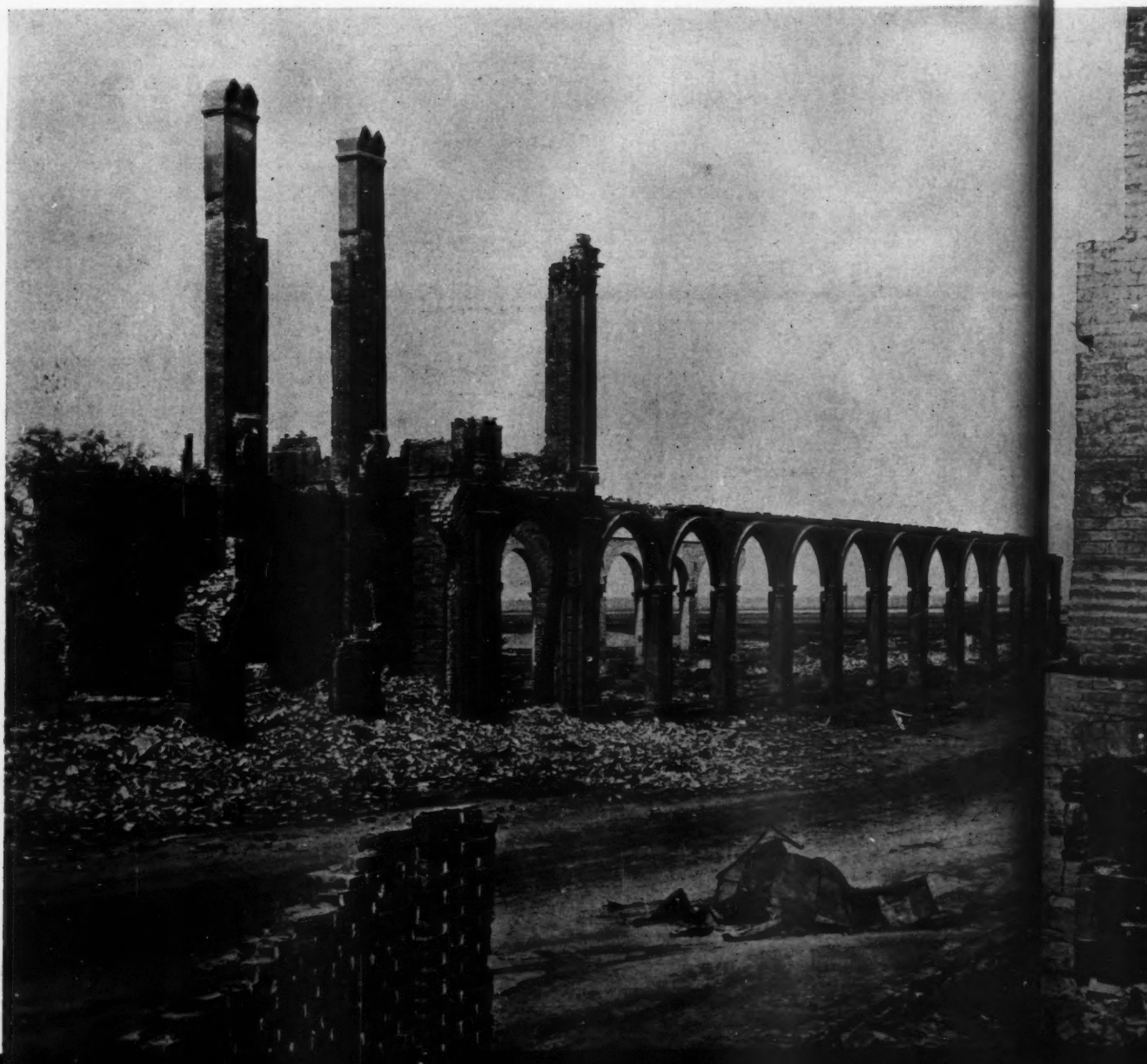
What does it mean? Photographing a person's back is a very large subject.—Tom Jones.

The nice thing about modern photography is that it is a pool big enough for everyone to splash in. Whoever has access to a camera holds the key to admission. If he simply wants to make a few snapshots, he can count his fellow hobbyists by the millions. If he would like to see his pictures in print, the magazines and newspapers are open to him. If a vision of his pictures hung in marble halls intrigues him, the salonists call him "Brother."

Here are photos made by different types of photographers which illustrate their concept of several popular categories of pictures. It might be interesting to take a look through your files to see which niche your pictures fit into.

SHOOTING STRAIGHT

*The history of documentary
photography, and how it has influenced camera work*



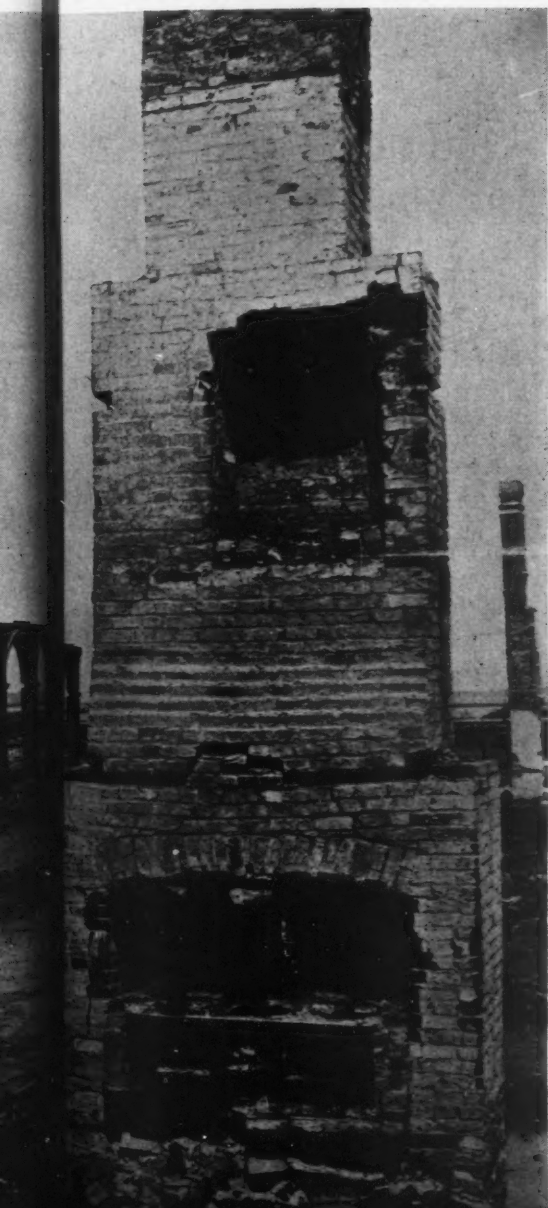
By BEAUMONT NEWHALL
Curator, George Eastman House

The quality of authenticity implicit in the sharply-focused, unretouched "straight" photograph often gives it special value as evidence or proof. Such a photograph is, according to dictionary definition, "documentary."

In 1889 a plea was made in the *British Journal of Photography* for the formation of a great archive of photographs "containing a record as complete as it can be made . . . of the present state of the world" and it was pointed out that such photographs "will be most valuable documents a century hence." *McClure's Magazine* published in 1893-94 a series of photographic portraits under the title "Human Documents." And Henri Matisse, the painter, stated in 1908: "Photography can provide the most precious documents existing."

The documentary photographer seeks to do more than convey information through his photographs: his aim is to persuade and to convince. The United States Congress was persuaded to set apart the Yellowstone region as a national park by the convincing evidence of William H. Jackson's photographs which had been presented to its members by Francis V. Hayden as documents. The photographs made believable the reports of natural wonders which until then had been dismissed as the tall tales of travelers. Public conscience was awakened to injustices by the power of the camera's evidence: in 1862 the editor of the *English Art Journal* found a series of photographs of Manchester to "have an especial, though painful, interest just now, from the fact that they were views of the great manufacturing districts, where terrible destitution prevails."

BERLIN, 1949? Not by nearly 100 years! This documentary photograph shows what Sherman's Army did to the Charleston, S. C. railroad station. Pictures such as these aid historical understanding. In this case, Northerners who never had to contend with such post-war memories in their own home towns, better comprehend those Southerners who are still fighting the War Between the States. *Courtesy of the Eastman Historical Collection.*





WILLIAM HENRY JACKSON'S "buggy studio" toured Indian territory in Omaha in 1868. He wrote: "It was completely fitted out with water tank, sink, developing pan, and all the gear a wet plate man needed." This was the first traveling darkroom.

Through photographs as well as his writing, Jacob A. Riis not only showed Americans how the other half lived, but persuaded them to take action which led to the betterment of the living conditions of the New York poor.

For seven years Riis, who arrived in New York from Denmark in 1870, suffered the lot of every immigrant. He took what jobs he could find. He came to know from personal experience the tenements, the police-station lodging houses, the all-night two-cent restau-

rants. When he came to be a police reporter his work took him back to those wretched quarters of the city, for they were the seed beds of crime. Horrified, he began the crusade which led to the condemnation of Mulberry Bend, to housing reforms, and to the building of the neighborhood house which bears his name.

He reported what he saw not only in words, but also in pictures. In 1888 the *Sun* published twelve drawings from his photographs with an article head-lined "Flashes from the Slums" and told how . . . "a certain



OPPOSITE PAGE — William Henry Jackson (squatting) and his helper Charley Campbell, preparing wet plates in the High Rockies, 1871. Their photographs convinced Congress the wonders of Yellowstone were real, after speeches failed to secure an appropriation to turn this great area into a national park. Photo on Left Canyon of the San Juan, Arizona. Eastern Congressmen found this startling to believe. Photos from Eastman Historical Collection.

mysterious party has lately been startling the town o' nights. Somnolent policemen on the streets, denizens of the dives in their dens, tramps and bummers in their so-called lodgings, and all the people of the wild and wonderful variety of New York night life have in their turn marvelled at and been frightened by the phenomenon. What they saw was three or four figures in the gloom, a ghostly tripod, some weird and uncanny movements, the blinding flash, and then they heard the patter of retreating footsteps and the mys-

terious visitors were gone before they could collect their scattered thoughts and try to find out what all the fuss was about."

The intruders were two amateur photographers, Henry G. Piffard and Richard How Larence (members, be it noted, of that Society of Amateur Photographers of New York which later consolidated with the Camera Club), Dr. John T. Nagle of the Health Board, and Riis, who, as "their guide and conductor," was making





BANDIT'S ROOST, 59½ Mulberry Street, New York City. Made by Jacob Riis in 1868. Because of the documentary work of Riis, and publicity in the N. Y. Sun, these slums were cleared out.

OPPOSITE PAGE—An inlet on Long Island with a brave young miss in the background about to wet an ankle. *Historical Collection of Alexander Alland.*

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a collection of views for lantern slides to show "as no mere description could, the misery and vice that he had noticed in his ten years of experience . . . and suggest the direction in which good might be done."

Facsimile reproduction techniques had not reached the point in the 1880s at which photographs could be printed in newspapers, and the column-wide drawings accompanying the article were not convincing. When Riis' famous book, *How the Other Half Lives* was published in 1890, seventeen of the illustrations were halftones, but of poor quality, lacking detail and sharpness. The remaining nineteen photographs were shown in drawings made from them: some of them are signed "Kenyon Cox, 1889, after photograph."

The result was that the photographic work of Jacob Riis was overlooked until, in 1947, Alexander Alland, himself a photographer, made excellent enlargements from the original 4 x 5 inch glass negatives which the Museum of the City of New York, through his efforts, had acquired.

Riis was one of the first in America to use *Blitzlichtpulver*—flashlight powder—invented in Germany in 1887 by Adolf Miethe and Johannes Gaedicke. This innovation was a highly explosive mixture of pow-

dered magnesium, potassium chlorate and antimony sulphide. Because it burned instantaneously—in a flash—it was an improvement over the magnesium flare, with its several seconds duration, which O'Sullivan had used in the Comstock Lode mines. Yet it was dangerous and difficult to control. Riis succeeded in its use: the blinding flash reveals with pitiless detail the sordid interiors, but deals almost tenderly, with the faces of those whose lot it was to live within them.

He was always sympathetic to people, whether he was photographing street Arabs stealing in the street from a handcart, or the inhabitants of the alley known as Bandits' Roost peering unself-consciously at the camera from doorways and stoops and windows. The importance of these photographs lies in their power not only to inform us, but to move us. They are at once interpretations and records; although they are no longer topical, they contain qualities which will last as long as man is concerned with his brother.

This is true, too, of the work of Lewis W. Hine, who began to photograph in 1905. A sociologist, trained at Chicago, Columbia and New York universities, he found the camera a powerful tool for research. His training enabled him to comprehend instantly, and





without effort, the background and its social implications; unbothered by unnecessary details, his sympathies were concentrated on the individual before him; throughout his pictures this harmony can be felt. When, with his 5 x 7 inch camera and open flash he photographed children working in factories he showed them at the machines, introducing a sense of scale which enabled the reader to grasp the fact that the workers were indeed small children. His work was widely published; as Elizabeth McCausland has pointed out, the word "photo story" was first used to describe his work, which was always of equal importance with the writer's and in no sense an "illustration" to it. His revelation of the exploitation of children led to the passing of child labor laws. In the years before the first World War Hine took his camera to Ellis Island, to record the immigrants who were then arriving by the tens of thousands. He followed them into the unsavory tenements which became their homes, penetrated into the miserable sweatshops where they found work, and photographed their children playing among the ashcans and the sprawling human derelicts in the slums of New York and Washington. Hine realized, as Riis did before him, that his photographs were subjective and were, for that very reason, powerful and readily grasped criticism of the impact of an economic system on the lives of under-privileged and exploited classes. He described his work as "photo-interpretations." They were published as "human doc-



uments." Hine by no means limited his photography to negative criticism. He brought out the positive human qualities wherever he found them. In 1918 he photographed American Red Cross relief in the Middle European countries; years later he concentrated on American workmen, and a collection of photographs of them was published in 1932 as *Americans at Work*.

Perhaps the best photographs in the book were chosen from the hundreds he took of the construction of the Empire State Building in New York. Day by day, floor by floor, he followed the steel work upwards. With the workmen he toasted sandwiches over the forges that heated the rivets; he walked the girders at dizzying heights, carrying over his shoulder his 5 x 7 inch view camera complete with tripod or, more rarely, a 4 x 5 inch Graflex. When he and the workmen reached the pinnacle of the world's tallest building, he had them swing him out over the city from a crane, so

THE VICTORIAN GENTLEMAN who made these charming documentary pictures of Grant's Tomb and Coney Island beach in 1900 was a member of the New York Camera Club. Friends called him "Daylight Bob" because of his dislike of the confines of a darkroom. He had a trick of placing his plates in a tray and covering them with a light tight box. This enabled him to march out into the full light of the club room to swap stories with his cronies while his plates were developing. A few members of the club still recall him, including Edward Steichen.

Historical Collection of Alexander Alland.



that he might photograph in mid-air the moment they had all been striving for—the driving of the final rivet at the very top of the skyscraper. These spectacular pictures are not melodramatic; they were not taken for sensation; they are a straightforward record of a job that happened to be dangerous. Among the photographs there is not one of Hine himself perched high above the city. His interest was entirely absorbed by the workmen and their job.

On his death in 1940, Hine's negatives were deposited in the Photo League, a society of photographers who had received much counsel from him and who had frequently exhibited his photographs. They have published two portfolios of carefully made and sensitively interpreted prints from his more important negatives.

When the darkness of the depression fell upon the world in the 1930s, many artists at once reacted to it. In the field of painting, the return to realism became more pronounced; following the lead of the Mexican muralists, painters began to instruct the public through their work. A group of independent moving-picture makers had already begun to make films which, in contrast to the typical Hollywood productions, were rooted in real problems, real situations, in which the participants themselves were the actors. They called this type of film *documentary*.

As social photographers they shied away from the word "artistic," and the voluminous literature of the movement is full of insistence that documentary film is *not* art. "Beauty is one of the greatest dangers to documentary," wrote the producer Paul Rotha in his *Documentary Film*. He came to the astonishing conclusion that photography—the very life blood and essence of the moving picture—was of secondary importance, and that, if too good, it might prove detrimental. "Photographic excellence in documentary must never be permitted to become a virtue in itself." Yet Grierson said, "documentary was from the beginning ... an 'anti-esthetic' movement ... what confuses the history is that we had always the good sense to use the aesthetes. We did so because we liked them and because we needed them. It was, paradoxically, with the first-rate aesthetic help of people like Flaherty and Cavalcanti ... that we mastered the techniques necessary for our unaesthetic purposes."

Documentary is, therefore, an approach, which makes use of the artistic faculties to give "vivification to fact"—to use Walt Whitman's definition of the place of poetry in the modern world.

At the same time that film makers began to talk about "documentary," here and there photographers were independently using their cameras in a similar way. Walker Evans had returned to America from Paris with a heightened perception of the American spirit. A number of his photographs published in the magazine *Hound and Horn* for 1930 show a tendency

Continued on page 102

girl, mirror

by ALAN FONTAINE



THE MODEL was not at ease; the picture shows it.

In every household there are a number of interesting subjects which a photographer can use to test his ingenuity and improve his picture taking ability.

A particularly pleasing subject and a challenging one is a girl in front of a mirror. It's the kind of subject that will make a photographer reach for his camera in haste, because so many different picture variations on the theme develop in a short time.

It makes little difference what kind of camera you use, box camera or complicated one. Because I use a 5x7 studio camera all day, I turn to my Argoflex whenever I do something for fun or exercise. Being much smaller, lighter and portable than my studio camera, it gives me a sense of freedom and ease of movement.

For convenience, I shot the pictures of the girl and the mirror at my studio. However, I could have done it just as easily in a home.

We set up the scene in a corner of the studio close to one wall, whose white surface could be used for reflecting light. If you have dark wall paper, you can pin up a sheet. We mounted the mirror against a light

Continued on page 125

THE MODEL should have been in focus.



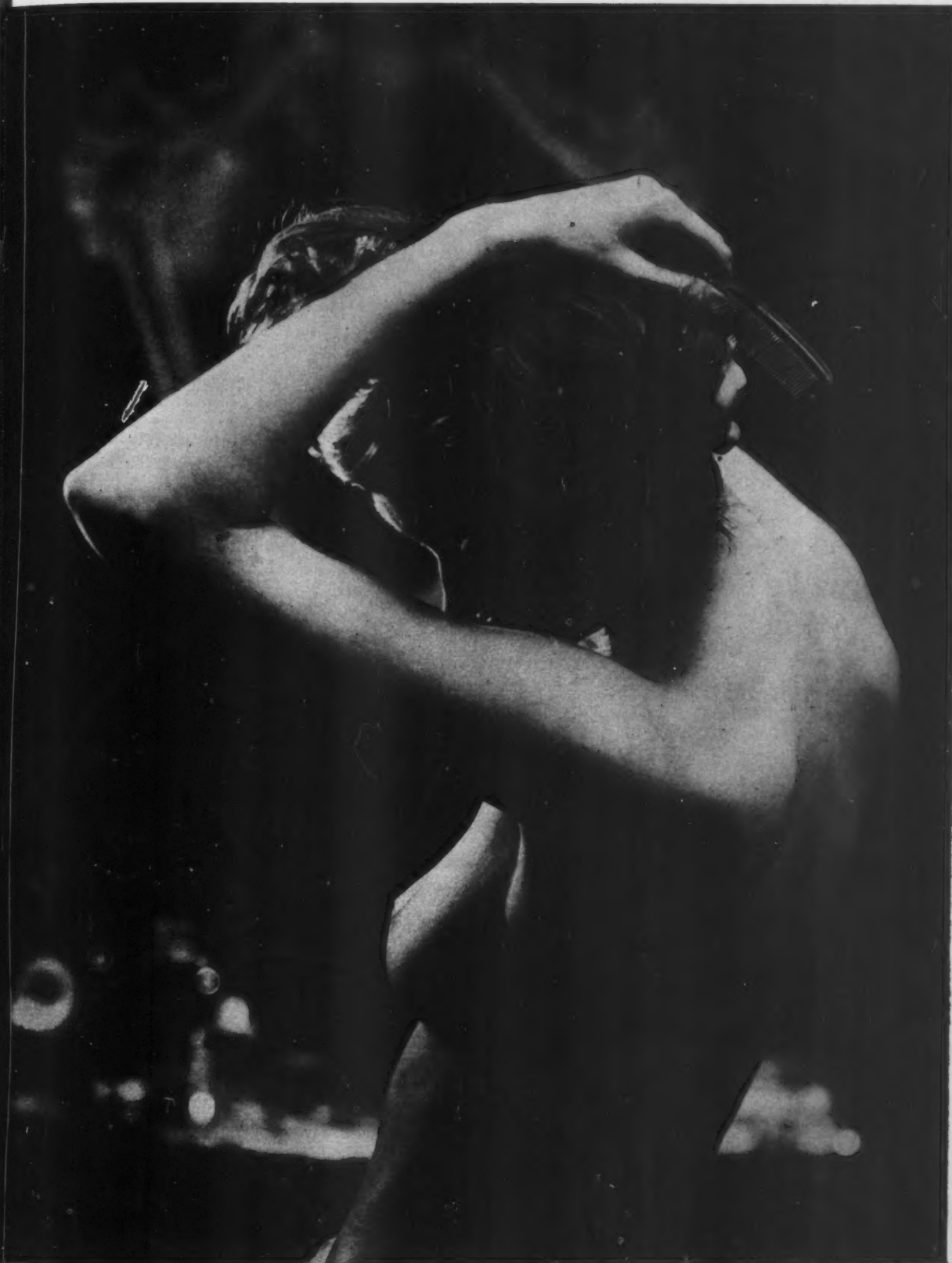
PICTURE is blurred because of movement.



ONE light got into picture; body is distorted.

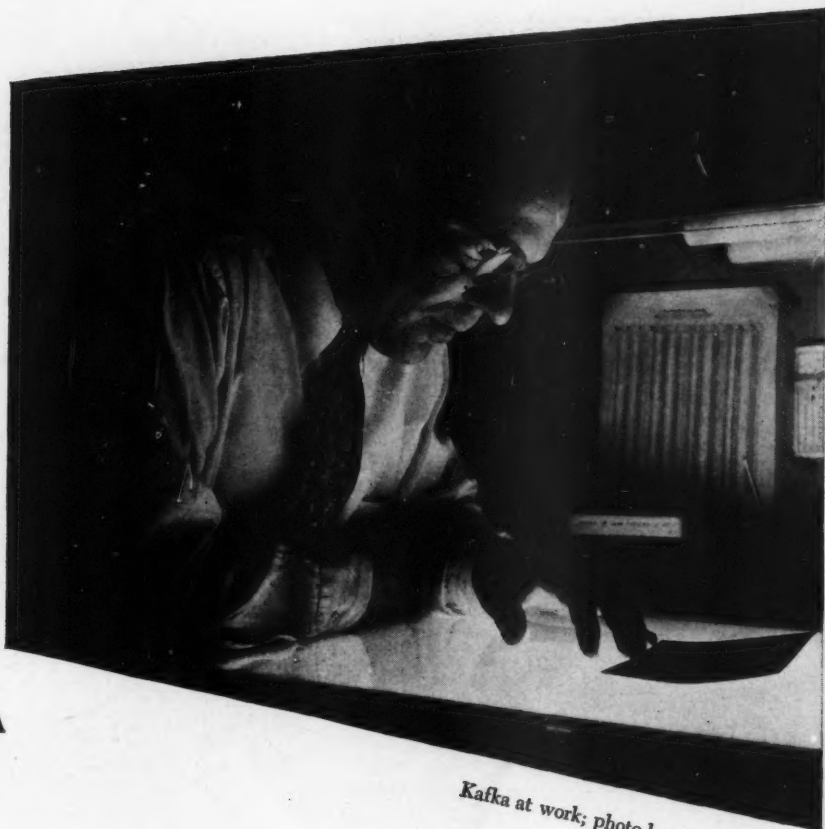


THIS PICTURE has grace and balance and pleasing composition. It escapes the static quality of many nudes and semi-nudes by the fact that the girl has been photographed in the act of doing something naturally, without posturing or affectation.



90 minute color

"Use a timetable," says Robert Kafka, head of LIFE's color lab., and you can develop good Ektachrome transparencies at home."*



by ROBERT KAFKA

Kafka at work; photo by George Berkowitz

Using Ektachrome film and a processing kit, it isn't too difficult to have color transparencies in ninety minutes. Any advanced amateur with darkroom facilities can process Ektachrome insofar as equipment is concerned. The main thing is to follow instructions to the letter.

Compared with black-and-white film, Ektachrome has very little latitude in time and temperature. This means that a number of important steps must be carried out with precision, for a mistake at any stage of the processing may ruin the film. The darkroom wizard who can get good black-and-white results by checking liquid temperatures with a forefinger, or by counting time in chimpanzees, must shelve these methods for souping color films. *Accurate control* of temperatures, and *strict adherence* to time are the key factors to getting brilliant, true-colored Ektachrome transparencies.

**See page 57 for Modern Photography's Ektachrome Timetable.*

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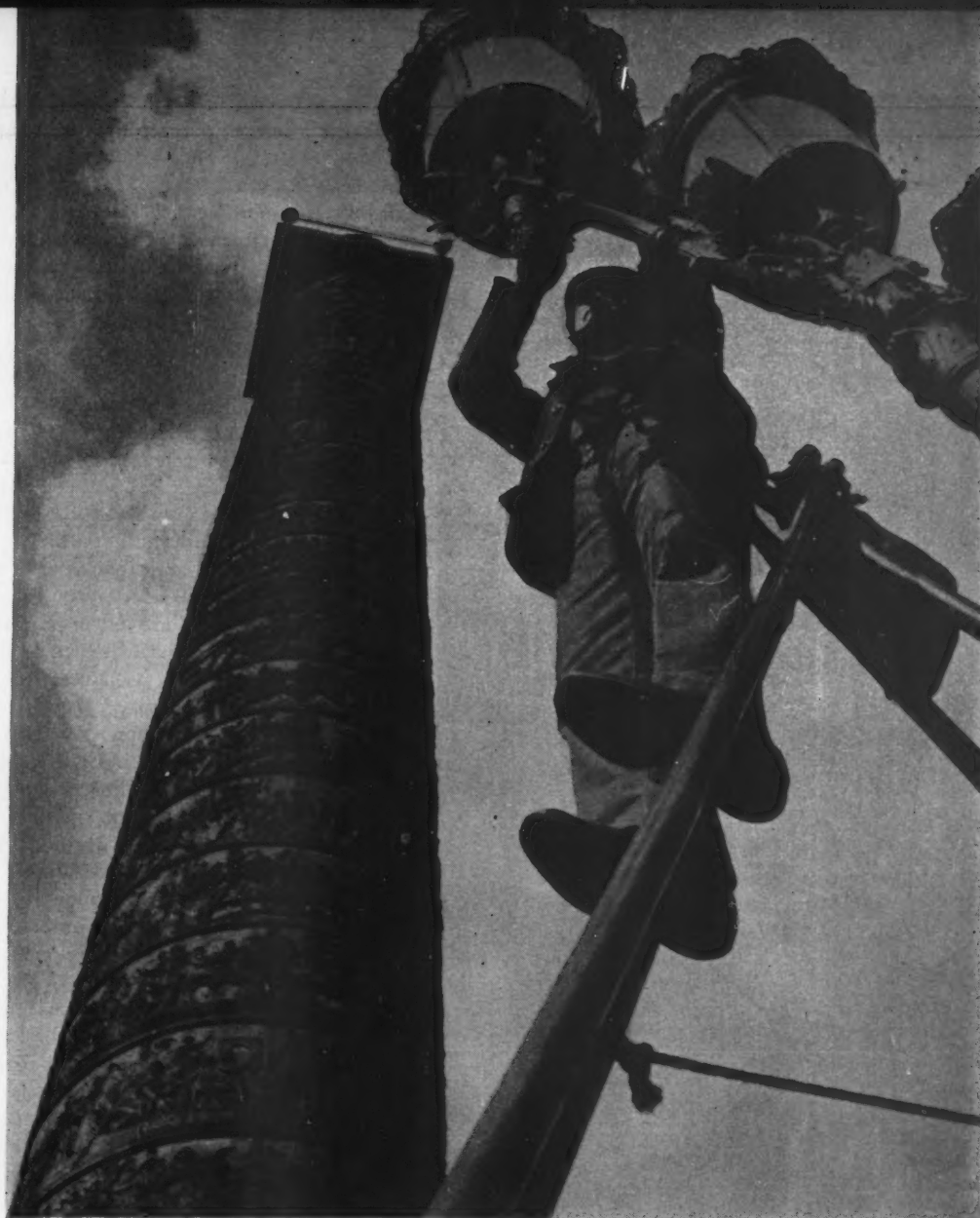


Photo:
Knopf-Pix

TRAVELERS can now develop their color pictures as they go; see kit on the next page.

Ektachrome is processed by the reversal method; that is, it is exposed to light during the processing in order to get the positive image in the final transparency. A single color developer produces all three of the positive dye images—Ektachrome is a multilayer film and the emulsion consists of three different color layers which combine to form the full-color picture.

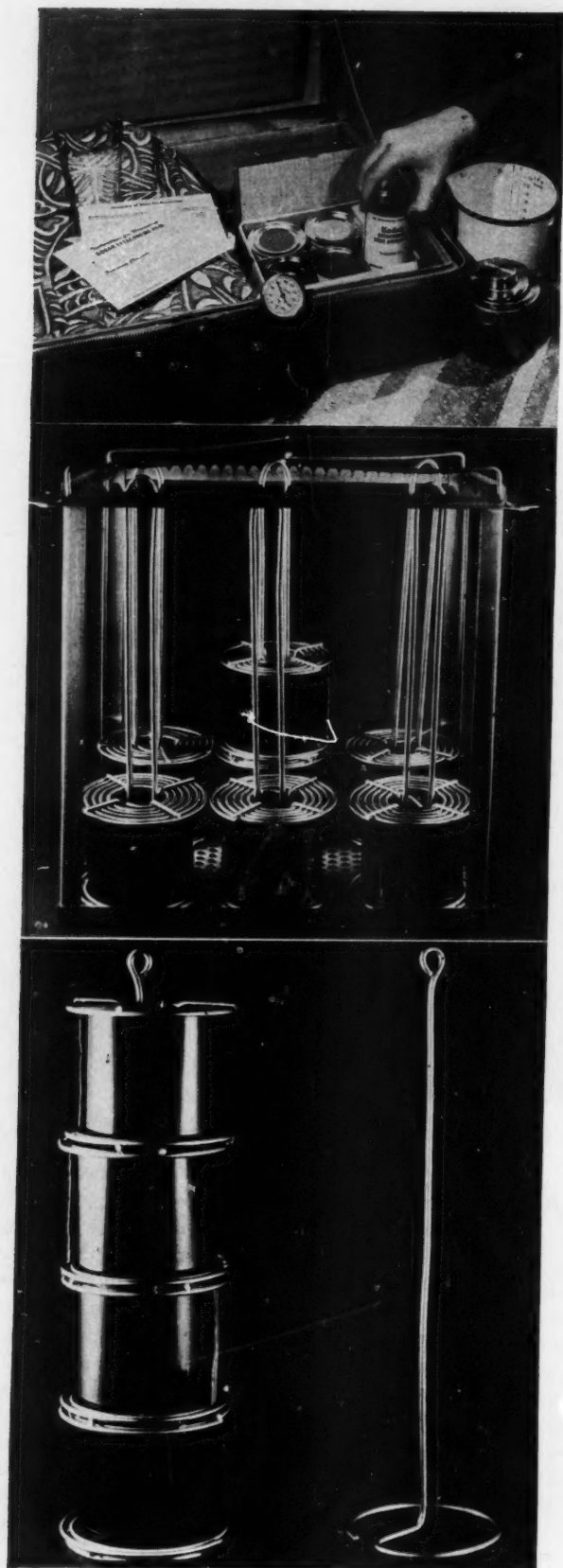
Briefly, the major steps involved in this process are as follows: the film is developed to a black-and-white negative, hardened, exposed to light for reversal, redeveloped for color, cleared, bleached to remove silver, and fixed. These steps and the required rinses and washes take about an hour and a half.

Only 19 minutes of this time, however, are spent in darkness. The remainder of the process is carried out

in ordinary room light, leaving the photographer free to carry on other activities during each step.

Ektachrome should be processed as soon as possible after exposure because high temperature or humidity sometimes produces undesirable changes in the latent image. If the film lies for days or weeks, exposed to excessive temperature or moisture, the resulting transparencies may be off-color.

The chemicals needed for processing Ektachrome are available in retail stores individually or in $\frac{1}{2}$, 1 and 3 $\frac{1}{2}$ -gallon size kits. The small kits cost about \$3.50, and each kit contains the first developer, hardener, color developer, various baths, and bleach. Each ingredient must be mixed with water to form a solution and be kept in a clean container.



For best results, the solutions should be mixed immediately before using. Mixing directions must be followed carefully because improper mixing may cause off-color transparencies and may also cut the amount of time the solutions will keep.

It is important to use the specified volume of water or the chemicals may not be completely dissolved. Clean, sediment-free water, filtered if necessary, should be used.

The solutions should be mixed in the order in which they are used, to prevent contamination. Mix the first developer first, then the hardener, color developer, clearing and fixing bath and bleach. The mixing container should be cleaned thoroughly after each solution is prepared.

Unused solutions may be kept for two weeks in full, tightly stoppered bottles. Partially used solutions should not be kept more than a week or the resulting transparencies may be inferior in color.

When the solutions are left in processing tanks, they should be covered to protect them and prevent oxidation. If they have not been used for eight hours or more, they should be stirred thoroughly before using. At *Life*, we keep our first developer and color developer for a maximum of five days provided they have not been exhausted in the meantime.

In addition, we keep an accurate check on the amount of film that goes through. Each gallon of solution can be used to process about eight square feet of film with practically no change in the results. About 10 square feet of film can be processed without altering the color quality seriously except for the most critical uses.

Since Ektachrome emulsions are physically softer than those used on black-and-white film greater precautions against scratches and abrasions must be taken. Cut film should be processed in hangers and roll film in a tank with a reel that has at least half of the end surfaces perforated so that the reversal exposure can be made while the film is on the reel. (Eastman recommends removing roll Ektachrome from the reel for the second exposure in order to prevent any possibility of shadows being cast on the film by the reel spirals.—Ed.) Hangers and reels, of course, should be free from corrosion or chemicals.

The equipment that is usually found in an amateur's darkroom will suffice for the processing of Ektachrome; an accurate thermometer and timer are essential.

For the average amateur, processing by means of one tank is the simplest and most practical method. If one tank is used, the temperature of the solutions

AN EKTACHROME kit and essential equipment will fit into a corner of a suitcase (top), making it possible to develop transparencies in a hotel room on a long trip. For developing as many as 24 rolls of film at a time, *LIFE* technicians use a sheet metal grid (center) that fits into the developing tanks. A stainless steel "stick" supports 4 reels of film and stands upright on the grid.

Photos: Berkowitz

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MODERN PHOTOGRAPHY'S TIMETABLE FOR PROCESSING EKTACHROME

STEP	INSTRUCTIONS	F.	MINUTES STEP TAKES	TOTAL MINUTES SO FAR
1. PREPARE	IN DARKNESS Good results depend upon accurate control of processing at this stage. After adjusting temperature to 68° F., turn out lights and load film in hangers or reels. Agitate film every two minutes.	68° TEMPERATURE TOLERANCE PLUS OR MINUS 1/2°	15	15
2. RINSE	In running water.	65-72°	1	16
3. DEVELOP	After film has been in hardener for 3 minutes, room lights may be turned on and left on for rest of processing. Do not wash film after this step. Agitate film every two minutes.	66-70°	5-10	21-26
4. REVERSE EXPOSE	IN ROOM LIGHT Expose each side of film for at least 5 seconds to light No. 1 floodlamp placed about a foot from the film or hold film for at least 5 seconds between two No. 1 floodlamps located two feet apart.			RESET TIMER TO 0
5. RINSE	In running water.	65-72°	5	5
6. COLOR DEVELOP	Agitate film every two minutes.	66-70°	20	25
7. WASH	In running water.	65-72°	5	30
8. CLEAR	This bath is used twice. Save it for step 12. Agitate every two minutes.	66-70°	5	35
9. RINSE	In running water for not less than 30 seconds and not more than 90 seconds. This time is critical.	65-72°	1	36
10. BLEACH	Agitate every 2 minutes.	66-70°	10	46
11. RINSE	In running water.	65-72°	1	47
12. FIX	Clearing and fixing bath saved from step 8. Agitate every 2 minutes.	66-70°	5	52
13. WASH	In running water.	65-72°	10	62
14. REMOVE WATER DROPS	Dip in wetting agent solution to prevent water spots in drying or wipe film with chamois or soft sponge.	65-72°	1	63
15. DRY	Same method as for black-and-white film, but as fast as practicable. In blast of air. Avoid excessive heat.	70°		

can be controlled by setting the tank in a tray filled with water at 68° Fahrenheit. If the tray is filled from a mixing faucet with water of the correct temperature, the water may be used for washing.

It is essential that the clearing and fixing bath not get into the first developer, hardener or color developer. The rinse or wash steps will clean the tank enough to avoid contamination. If rinsing and washing are not carried on in the tank, make certain that the tank is

cleaned thoroughly before the next processing solution is poured into it.

The person who expects to process considerable Ektachrome will need a more elaborate setup. At *Life*, we use six tanks. Ours happen to be of hard rubber, but they may also be of stainless-steel, glass, stoneware or crockery. It is advisable that they have covers.

If stainless steel tanks are used, make certain no exposed solder is on the inside of the tank. A stainless

steel tank for the bleach must be lined with lead because the solution corrodes most metals.

Five of the six tanks take the required solutions and the sixth is used for washing. A seventh tank is useful for containing a wetting agent solution in which the film can be bathed before drying to prevent water drop marks.

If you use the six or seven tank method, allow for the circulation of water underneath the tanks. One way is to support the tanks by a perforated false bottom made of sheet metal with turned-down edges.

A more elaborate setup has definite advantages. The same tanks may be used for the same solutions, eliminating the danger of contamination. In addition, there is less likelihood of delay in shifting film from one solution to another. Finally, if a quantity of film is to be processed, a second batch can be started through the procedure after the first batch has cleared the hardener.

A reversal setup is also required. This may easily be made with a board slightly more than a foot long, a No. 1 floodlamp and a piece of glass. The floodlamp, in an ordinary clamp-on reflector, is clamped to one end of the board. At the other end, the piece of glass may be supported on end by books on both sides of the glass or any similar objects that will keep it upright. The glass prevents the floodlamp from being splattered by water, which would cause it to shatter.

With this setup, the film is exposed to the floodlamp about a foot away. Although only makeshift, it is efficient for the amateur who isn't handy with tools or who doesn't care for a permanent arrangement. A tray or tank cover should be placed underneath to catch the drippings.

In our color laboratory, we have developed a few gadgets to make Ektachrome processing still easier. A stainless steel coil through which we can pass hot or cold water and which we can dip into any of the six tanks we use, for example, helps us control the temperature of the solutions.

To facilitate the handling of films in hangers and reels, we have adapted an Eastman developing hanger rack by adding two wire handles at the top. With this device, it is a simple matter to lower the rack into solutions and lift it out.

It is possible to process both cut film and roll film in the same tank and at the same time by getting removable metal grid sheets to fit the bottom of the rack. The reels of roll film can be placed on the grid sheets, which have holes in them to permit the solutions to pass through, and be processed along with the sheet film which rests in hangers on the edges of the rack.

Another gadget we have found useful is a strand of heavy stainless steel wire—long enough to accommodate four reels—which is curled at one end so it forms a loop, permitting the device to remain upright.

At the other end is a smaller loop to permit easy handling.

With this device, it is possible to handle four rolls of film at a time without difficulty in an 8 x 10 tank.

We also have developed a gadget for the occasions when we want to develop roll film in quantity. To removable metal grid sheets that fit the developing rack, we have bolted two rows of stainless steel prongs, three to a row, regularly spaced. Each prong can accommodate four reels; therefore, each grid can handle a maximum of 24 rolls of film at a time.

We have found it desirable, too, to get sheets of plate glass cut to the different sheet film sizes and in a thickness to fit cut film hangers. When we process Ektachrome of different sizes at the same time, there is danger during agitation that a small hanger, next to a larger one, might scratch the emulsion of the large sheet of film. To circumvent this possibility we insert a hanger containing plate glass the same size as the large film between the two, thus avoiding scratches.

The actual processing is a series of 15 steps, three of which are performed in darkness. In the first step, the first developer, the temperature (68° F.) is critical. It must not fall or rise more than a half-degree.

Agitation is of great importance throughout the entire process and should be standardized; that is, performed regularly and in the same way. The film should be agitated once every two minutes by lifting it entirely out of the solution and draining it for five seconds from one corner. Drain the film alternately from each of the bottom corners.

Step 1. First Developer. After you have checked your equipment and solutions to make certain that all is in order, take a temperature reading of your first developer. If it is a half-degree more or less than 68° F., adjust it to the proper temperature before proceeding. If the first developer temperature is too high, the film will be overdeveloped and tend to the magenta in color. If the temperature is too low, the film goes to green.

Turn out all the lights and load your film in hangers or reels. A safelight cannot be used. Even a slight safelight fog results in an over-all veiling of the same color of the safelight. The film should be handled at the extreme edges. Make certain that your hands are free of grease and chemicals.

Place the film in the first developer and begin timing your operation. We like to use two clocks to make certain that one rings. As you lower each hanger into the first developer, give it a few quick taps against the tank to remove air bubbles.

Continued on page 129

RAINBOW pastels were accurately reproduced on Ektachrome in the picture opposite by LIFE photographer Lisa Larsen. The original transparency was exposed on 2½ x 2½ roll film, and was tank developed along with 23 other rolls of Ektachrome as shown on page 56. For another Ektachrome picture developed by these methods, see the Leonard McCombe beach scene on page 25.

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Babies in Color

by RICHARD C. MILLER

Babies are as unpredictable as Russian politics—the main difference being that babies know how to be unpredictable with charm. A few months ago, for instance, a baby upset my plans for a color shot by substituting ideas of his own faster than you could pull a film tab. The original plan had been to photograph a freshly scrubbed baby having dinner in his highchair. When everything was set, I turned to change the pilot lights for flashbulbs while the mother put a dish of food in front of the baby. A minute later I looked up to find my subject dripping bright red beet juice from head to foot.

Since we had no other clothes for him to change to, I made an exposure anyhow. Later, when everyone who saw the transparency was reminded of a nostalgic experience of his own, I knew it was loaded with human interest. But could I sell it to an editor or advertising director? Not on your tintype. Back it came from every trip with the comment: "Cute—but too messy." Not until I made a copy negative from the transparency was I able to market the picture, and then only in black-and-white.

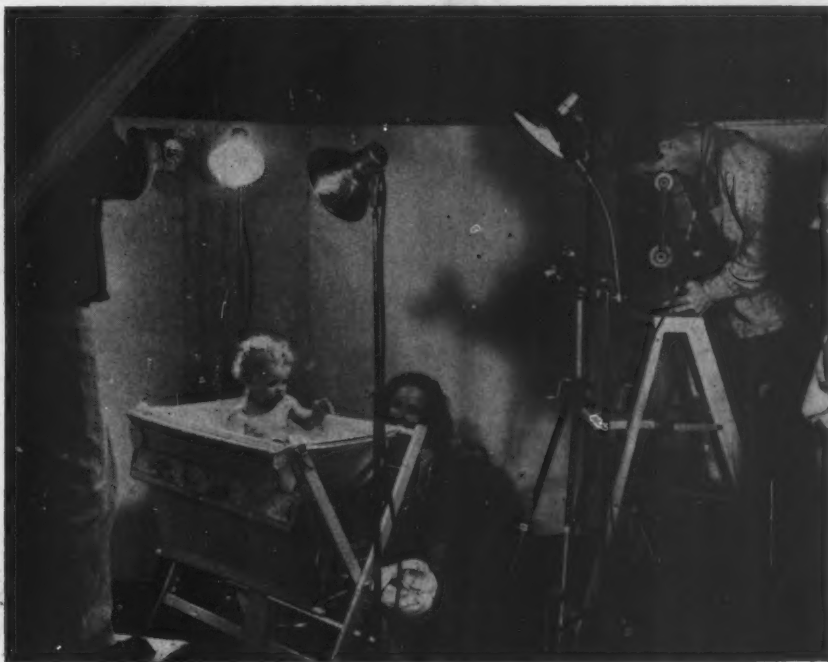
Even so, this is the kind of picture I like to take. And if I were an amateur interested in color it is the kind of picture I would specialize in because it is an honest interpretation of the charm of babyhood.

The heightened reality you get with color increases the appeal of baby pictures, but color itself also introduces some new problems for the photographer. Some of these are esthetic, resulting from the complications of color harmony and color reproduction, while others are due to the slow speed and limited latitude of reversal color film.

It is largely in technique that shooting babies in color differs from black-and-white photography. The psychology and methods of handling the model re-

MILLER generally uses three flashbulbs in reflectors for photographing babies in color. The picture opposite was made with one flashbulb close to the camera to provide front illumination; the other two lights were made to serve as side and backlights.

THE TYPICAL SETUP, right, that Miller uses for photographing babies in color with flash. The main light is on a flexible arm so it can be moved to almost any position. The small camera is a Mamiya-Six (Japanese) used for black and white shots on 620 film; the big camera is a Graflex. The mother is ready to divert the baby's attention while Miller's assistant sprays hubbles into the air; the gentleman at the far right is the baby's father.





THE SPEED OF FLASH, plus its consistency of light, makes it possible for anyone to capture the peak of a baby's expression in color. The picture at the right is typical of the well-lighted, more or less conventionalized sort of baby pictures that advertising agencies buy. The amateur who photographs babies in color for the fun of it has more leeway. Sometimes, for instance, a picture that doesn't even show the baby's face will give a page of the family album a lift. The picture above was made in color with a 35mm Contax, using natural sunlight and a shutter speed of 1/200 second. All photos by the author.



main much the same, except where certain physical factors enter in—such as the greater intensity of light that the model must face or the longer time he must remain still for the exposure.

For a professional doing a specific assignment, the baby will usually be picked by the client. This may involve pleasing half a dozen different people before doing the job, but at least the photographer is saved the headache of trying to decide which child should be used.

The free-lance photographer, on the other hand, takes his pictures first to build a stock file, hoping to sell them later. It is vitally important for him to pick models that will appeal to a wide variety of markets. This is true no matter whether he specializes in babies, children, pets, or what-have-you.

Unfortunately, there are no rules as to the type of baby picture that will sell. I have had pictures turned down by the art director of a national magazine on the complaint that the babies were too fat, only to have the art director of a large advertising company show preference for the same babies. The best guide for anyone

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OUTDOOR SUNLIGHT, with or without the addition of flash, is ideal for photographing children in color with small cameras and relatively fast exposures. If you concentrate upon an action or expression that is typical of a particular child, you are likely to get a picture you will value.

THE PICTURE BELOW started out to be a commercial shot of a freshly scrubbed baby having breakfast. The baby had other ideas (see text) and the resulting color picture never found a market. "Even so," says Miller, "it is my favorite picture."



hoping to sell his shots is to study the covers and ads in general interest magazines that have a large circulation. While there are a variety of baby pictures used, a careful analysis will show similarities that can be used as a key to picking good sales possibilities.

The amateur, luckily, does not face this problem, since he usually makes pictures of either his own or a friend's baby. With only himself or the baby's

parents to please, he can concentrate on capturing the expressions and actions that are characteristic of that particular child—some happy, some sad, some even when he is at his rebellious worst. The last may not seem particularly pleasing at the moment, but if my experience is any criterion, these pictures will be among your most treasured shots later. An amateur should take full advantage of his freedom to work for more than the "sweet" pictures (attractive though these often are) that the professional is forced to concentrate on almost entirely.

Sooner or later most professionals are asked, "What kind of equipment do I need to shoot good color pictures?" It would be nice to be able to say that all you need is a box camera, but with a lively baby, it isn't quite as simple as that. It is true, however, that the person who is taking pictures for the fun of it has a wider choice of equipment than the professional who is handicapped by the refusal of most major color markets to consider transparencies smaller than 4 x 5 inches in size. For the professional, this means working with big bulky outfits and lots—yes, lots! of light.

For a long time I worked with a 5 x 7 one-shot color camera and a 5 x 7 view camera. Now I know that I was doing it the hard way. Trying to keep a lively baby in focus while film holders are changed and flash bulbs inserted in 4 to 6 reflectors is a nerve-racking experience. One aid I found was to use a string attached to the camera with a marker on it at the distance where the camera was focused. Then the baby could be brought to the correct distance when everything was ready to go. At best, though, that was a difficult way to work because babies rarely stayed put

Continued on page 127

The first of a series of definitive articles on popular cameras. This is a guide to making better pictures with a Rollei.



THE NORMAL working position for the camera, cradled in the hands for steadiness. The neck-strap is taut and the right hand index finger works the shutter release button easily.

Four photographers nervously fiddled with their cameras in a smoky hotel room in Cleveland. Two doors down the hall a group of important UNESCO delegates leisurely nibbled their way through the salad course of a luncheon. The guest of honor was Mrs. Franklin D. Roosevelt. So far the only word the photographers had received was, "After the luncheon, the group will give you five minutes for pictures."

Three of the photographers were representing the press services and were using 4x5 press cameras, otherwise known as "standard boxes." The fourth man, representing a magazine, had a Rolleiflex beside him on the bed.

"Turn that lamp on, Charlie," said the Associated Press man. The bed of his camera snapped down. His focusing hood flopped open with a metallic click, and he dropped to one knee to rehearse his picture making routine.

"Something haywire?" asked Charlie.

"Nope," answered the AP man. "I haven't had any rangefinder trouble in years, but, when I've got time for only two shots I feel safer if I check the rangefinder against the ground-glass."

This started the other press men on rangefinder checking and solenoid snapping and for a minute there was no other sound. His own camera finally in readiness, Charlie stuck his half-smoked cigar in his mouth, walked over to the bed and picked up the magazine man's Rolleiflex.

"Sure wish I could get by with one of these," he said wistfully, "and be rid of all this focus-checking and what not. I've got one at home, but for rush newspaper shots where the negatives will have rough darkroom handling, 4 x 5 cut film is a must."

The UNESCO publicity man stuck his head in the door. "We're ready now!" he announced, and stepped back to avoid the charging cameramen.

The delegates were lined up along the wall. The newsphotographers each made a shot and a second for protection, then rushed off to get their pictures developed and on the wire for the afternoon editions.

The Rolleiflex man, moving quietly around the room, was able to choose a half-dozen different angles. While the press men were each making two flash shots using their wire-frame finders and changing cut film holders, he made six exposures, composing each one in the ground glass.

In this five-minute picture-taking session, a few of the advantages and disadvantages of the Automatic Rolleiflex showed up. More than any other camera,

HOW TO USE THE ROLLEIFLEX

By JOE MUNROE

its automatic mechanical features, coupled with the principle of twin-lens reflex focusing, has enabled the photographer, for all practical purposes, to forget mechanical details, and concentrate on composition and interpretation of his subject matter. But the negatives are small and they come in rolls of 12. So for quick work, cut film still has it points.

Germans Like Small Cameras

The Rolleiflex was introduced in Europe in 1929 by the firm of Franke and Heidecke of Braunschweig, Germany, who up to this time had been known for their stereo-reflex camera, "The Heidoscope." This camera used the same reflex principle for making stereo pictures. After the first Rolleiflex a series of variations and different models (the small 4x4 cm Rolleiflex; the Rolleicords, with cheaper lenses) were introduced. In 1937, the Automatic Rolleiflex was produced.

In comparison with the 35mm Leica camera, originated by Oscar Barnak, which had preceded it by 5 years, the first Rolleiflex seemed a large and boxy instrument. Today we think of it as a "small camera" in relation to the larger press-type cameras for which it often substitutes.

Among photographers, who like every other trade and profession have their own loosely defined semantics, we know it now as a Rollei (pronounced "Roll-ee"). Its influence has been sufficient to provide the publishing business with new adjectives: *Rollei* photographer and *Rollei*-type picture. A Rollei-photographer is one who uses a small camera and can get pictures fast and with a minimum amount of commotion and trouble. A Rollei-picture is crisp, with an intimate, unposed quality; it has great depth of focus and seems to be plucked directly from life.

Small, (5½x3½x3¾) and light, (2 lbs., 1 oz.) the Rolleiflex is easily handled and carried. It uses 120 film and makes 12 exposures (6x6 cm or 2½x2¼ inches) on a roll of either black and white or color film. It is inconspicuous, making it particularly suited to today's trend toward documentary, natural photography in all kinds of light.

Seven Wonders

Most of the technical booby-traps of camera handling are eliminated with the seven basic automatic mechanical features of the Automatic Rolleiflex.

These automatic features are:

Film transport. Swinging the film transport crank

spaces film ready for next exposure, automatically compensating for the thickening roll; there is no need to look at a film peep window.

Film feeder places the first exposure at the right spot on the film and sets counter at "1." Film loading is simple, and you need not look in a window.

Shutter tension can be set only by moving film transport lever. Prevents blanks and double exposures.

Synchronized lenses. Composition on the ground glass shows what the taking lens will put on film, even to parallax correction for close-ups.

Sharp focus. The coupled lens movement carries the taking lens into focus when viewing lens shows sharp focus on ground glass. The F:2.8 viewing lens is sharp-focus "insurance," for it has less depth of focus than the F:3.5 Tessar taking lens. Even if the focus is adjusted roughly on the viewing lens, the chances are it will be well within the effective sharp focus range of the taking lens.

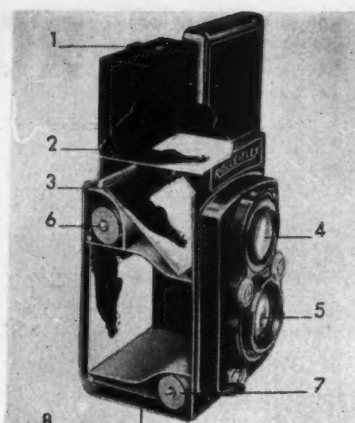
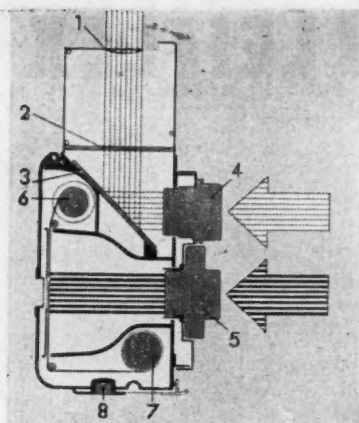
Visible grouped controls. Shutter speed, lens aperture, composition and focus are instantly visible when the camera is in picture-taking position.

Delayed action shutter release built into the camera and always ready to operate the shutter. Even in remote spots the photographer can always put a figure in a picture—himself.

Other reflex cameras have one or more of these features, but only the Rollei combines all of them into one precision package. The operation of the Rolleiflex becomes second nature, almost like one of the photographer's hands. This factor can be a powerful influence in his aesthetic growth, with the freedom to concentrate more completely on what he wants to say with his camera.

The Rollei picture-taking lens is either a Zeiss Tessar F:3.5 lens or a Schneider Xenar, also 3.5. The focal length is 75mm (3 inches), which gives a good perspective effect. The Schneider lens-equipped camera sells for approximately \$30.00 less than the Tessar model. Franke and Heidecke technicians say it is of comparable quality. The viewing lens is an F:2.8 anastigmat. It always operates at full aperture and because of its higher speed provides a more brilliant finder image. It has a shallow depth of focus, an important factor in obtaining the very sharp focus for the taking lens. Both the Tessar and Xenar are factory coated for better light transmission.

The Tessar formula in the three inch lens seems to render just the right image size and sharpness to produce crisp 11x14 enlargements, when properly used



DIAGRAMMATIC and cut-away versions, left, of the Rolleiflex camera. The viewing and taking cameras consist of these parts: (1) the focusing magnifier (for extremely sharp focus); (2) the focusing screen (what you see here is what you get); (3) the fixed mirror; (4) the F:2.8 finder lens; (5) the taking lens (an F:3.5 Tessar); (6) the take-up film spool; (7) the unexposed roll of film; (8) the tripod bushing (furnished with American bushing). RIGHT: The ingenious mind of the Rolleiflex. Here are wheels within wheels that activate the automatic film transport, counter and shutter-cocking mechanism.

in combination with the capabilities of the films, developers, enlargers, and printing papers on the market today.

No camera furnishes all the answers to all the photographer's problems. The Rolleiflex has its limitations. But let's take a few pictures with it and see how it works.

Holding the Rolleiflex

Most important point in holding any camera, and especially those of small negative size, is *steadiness*. The size, shape, and balance of the Rolleiflex allow it to cradle comfortably in the hands, thus making it easy to hold steady.

The first thing you should do is adjust the neck strap to the right length for your individual eye-sighting distance to the ground glass, when shooting in the waist-level, holding position. Then bear down gently against the neck strap putting two opposing forces to work and minimizing any tendency of camera movement when pressing the release button. This is the first and most often used operating position.

A second method of holding the camera for closeup shots, when perhaps it is all-important to capture a fleeting expression on a face—is to shoot while looking directly through the magnifier. (When using this method only the center portion of the picture can be seen in the viewer.) When holding the camera up to the eye for this kind of shooting, press the top of the focusing hood against the eyebrow for added steadiness.

Another method of using the camera which is often desirable for action shots, is through the eye-level finder. For steadiness in this position, the camera body should be pressed against the cheek.

There are several other ways of holding the Rolleiflex for unusual situations: Over-the-top, round-the-corner, sneak-shot (or look-one-way-shoot-another). See illustrations on pages 120 and 122.

Focusing the Rolleiflex

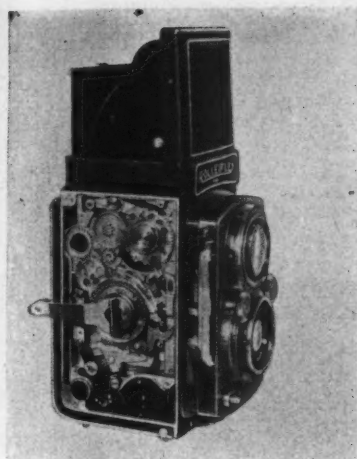
Actually, the Rolleiflex is two complete cameras,

one for exposing film and one for composing and focusing the scene. The viewing-camera projects, on the reflex principle, a brilliant, upright (but laterally reversed) focusing screen image, thereby allowing constant observation and accurate focusing of the picture. The taking-camera below serves to expose the film. Each camera has its own lens, the image focused on the brilliant screen by the finder-lens being duplicated exactly on the film by the taking-lens, the two lenses always moving simultaneously in accurate parallel guides. As the two lenses operate identically, though quite independently of one another, the focusing screen image can always be seen, before, during and after the exposure. This is the advantage of the Rolleiflex cameras over the single-lens reflex cameras.

A clear, upright focusing screen image, always visible from above, is thrown by the finder lens 4 (see diagram right, above) onto the rigidly fixed reflex mirror 3 and then onto the focusing screen 2. This focusing screen is optically ground glass, and has a very fine grain allowing accurate focusing. It is also divided by lines into squares so that leaning uprights can be detected instantly and the picture composed and proportioned accurately. Stopping down of the Tessar (taking lens) has no effect upon the finder-lens since there is a complete separation of the viewing and taking cameras.

It is advisable to use the magnifier to get sharpest focus, but reasonably accurate focusing can be obtained by using the entire ground glass. You see what you get in the Rolleiflex ground glass. Combining into one operation the focusing and composing on a ground glass of an image formed by a constantly wide-open lens is a major reason for the growing popularity of all twin-lens reflex cameras.

The square format of the negative cut by the Rolleiflex has been a mixed blessing. Editors often find themselves hamstrung with a selection of horizontal or squarish pictures to illustrate a story. It is definitely more difficult to get vertical pictures (which more often fit page sizes) when the photographer is using



a square negative. From the photographer's angle, the square format makes picture-taking simpler. He does not have to make a choice of vertical or horizontal composition with its turning of a revolving camera back or tipping the camera. He just shoots!

From a technical standpoint, the square is ideal, for the optical efficiency of any lens is best expressed by a square. A lens gives a sharp-focus circular rendering and into this circle the square image is fitted in such a way that it uses only the choice center part of the projected image. In rectangular proportioned negatives from other cameras there is often a distinct falling off of image quality in the corners unless the lens is of long focal length. The square size, Franke and Heidecke admit is a compromise, providing best use of easily obtainable film materials and at the same time eliminating the extra technical problems and weight of a revolving back. The classical Greeks with their mathematical formula of 2:3 for proportioning their art objects would not have liked it. Most present-day photographers do, though.

Making the Exposure

The diaphragm and shutter scales are visible in a dustproof peep window, and can be set by finger-tip rotation of two knurled knobs. This is done with the camera in normal operating position without turning it around and looking it in the face.

This is the series of F: stops adjusted by the lefthand knob; the values show up in the peep window:



The dot in front of 22 marks stop F:16. Advancing from stop to stop, the length of exposure must be exactly doubled in each case, that is to say, at stop 22 exposure must be 32 times as long as at stop F:4. The numbers shown underneath the illustration give

the necessary prolongation of exposure as compared with stop F:4. The following illustration shows the series of shutter speeds, adjusted by the righthand knob and indicated in red numerals.



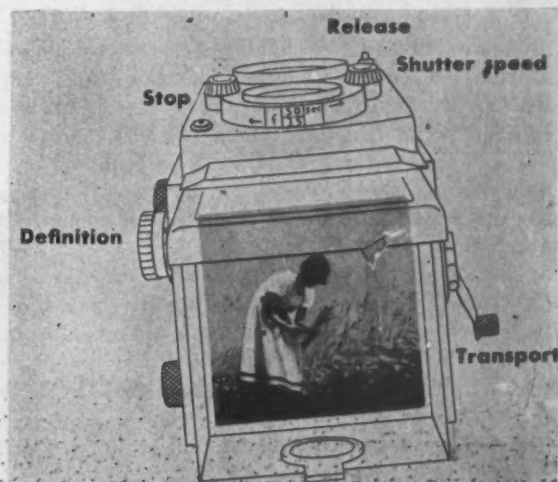
Figures 1 to 500 represent fractions of a second, thus 1/1 to 1/500 sec. From 1 to 1/250 sec. the speeds may be altered even after the shutter has been tensioned, but from 1/250 to 1/500 no alteration is possible if the shutter is tensioned. When changing to 1/500: first alter the exposure and then transport film. Adjustment from 1/500 back to 1/250 is possible, but should be avoided unless absolutely essential. Intermediate speeds between those indicated in the scale can also be obtained, but not between 1/10 and 1/25 or between 1/250 and 1/500 sec., as here a wheel brake has to be reversed or a second spring comes into action. When the knob is turned in these positions, a definite resistance has to be overcome.

The setting B is used for time exposures of more than 1 sec. By depressing the release knob the shutter is opened and remains open as long as the pressure is maintained. For time exposures in which the shutter is to remain open until a second pressure is applied a special locking cable release is used.

Like a Watch

When the fresh roll of film is inserted in the Rollei-flex a chain reaction begins that is unique in camera mechanisms. The first question most people ask after using a Rollei is: "How can the film adjust itself automatically for the first picture?" In some cases the

AS THE USER sees the camera. The controls are at the fingertips; the speed and lens settings are easily visible at the picture-taking instant. This simplification of design allows attention to go where it belongs, in concentrating on making the picture.



paper strip is longer, in others shorter. The answer is: By means of the film feeler mechanism. Where the film is joined to the backing paper there is extra thickness. As soon as this bulge—the beginning of the film—passes through the two rollers in the bottom of the camera which are the “feeler” or telephone exchange of the mechanism, the levers and wheels pass the news on to the transport lever that the film is now ready for action. At the same time the indicator starts to function. These two operations together put the transport and indicator mechanism into action with fine accuracy.

The “self-timer” unit is part of the camera itself, and not part of the shutter as is usually the case. A self-timer cannot be built into a Compur Rapid 00 shutter. In addition to enabling the photographer to get into the family group picture, or use himself as a figure in a landscape; the self-timer comes in handy when no tripod is available, and the camera must be set on a polished table or other flat surface for a time exposure longer than 1/50th or 1/25th second. Pressing the release button with the finger would jar the camera.

The unique film transport and shutter-cocking mechanism make the Automatic Rolleiflex the fastest operating still camera, with the exception of the spring-motor driven designs. An amateur can make 12 exposures in 15 seconds; an expert, 12 in 13 seconds.

One of the things that has made Americans marvel is that this camera is unlike most complicated machinery. The Auto Rollei seems practically fool-proof. There are dozens of them that have been knocking around the country for 10 years in the hands of magazine photographers, with little more than an occasional cleaning.

Accessories

The key to the efficiency and handling ease of Rolleiflex accessories is a humble looking but ingeniously designed circle of metal called the bayonet mount, which was introduced in 1937. What the connection might be to its military name we don't know. Actually it's a series of interlocking flanges and sockets that hold the sunshade rigidly. Then there is an inner bayonet mount that takes filters and auxiliary lenses.

The Rollei accessories range from such absolute necessities as the lenshood, to strange gadgets like the panorama head. All of them may be ingeniously attached to the camera.

The standard accessories consist of the lenshood for shading the taking-lens from the overhead or in-front-of-the-camera sun. Amateurs often slight the use of this fundamental item for the more publicized filters. Professionals are studious in its use. It is perhaps the most important item for good camera work. The Rollei lenshood is squarish and is supplied with the push-on or bayonet mount described above.

Rolleiflex standard filters are as follows:

	<i>Increase exposures by this many times</i>
LIGHT YELLOW	2
MEDIUM YELLOW	3 - 4
GREEN	2 - 3
LIGHT RED	6 - 10
ULTRA-VIOLET (for high altitude pictures)	1½
INFRA-RED	see tables supplied with film

The filters fit the inside bayonet mount and can be used without interfering with the lenshood.

Color compensating filters such as the Eastman CC series can be used but a filter holding sunshade such as that made by Eastman must be used.

Special Accessories

There are a number of special use accessories, and the most often used are the Rolleinar (Proxar) sets, for taking close-ups. These are weak condensing lenses ground by Zeiss to shorten the camera lens focal length. They enable objects to be taken at close range and in large dimensions. Rolleinar Set 1 makes the Rollei focus range 32 to 20 inches. Set 2 is for distances of 20 to 13 inches.

Two identical lenses, i.e. exactly matched in focal length, are required for the finder and taking lenses (in contrast to filters which are only required for the taking lens), so that in focusing the modified image seen in the viewfinder is exactly the same as the future picture. German-made accessories for this camera are optically correct precision instruments. They are expensive. A Rolleinar set in bayonet mount will cost you about \$22.75 with case. American-made substitutes, some of excellent quality, some questionable, are much cheaper. The tendency, however, seems to be for everyone to jack the prices up on accessories just to ride the name of Rollei.

In practice, one can reduce the focal length (in order to obtain a still larger image) by using two Rolleinar lenses simultaneously. With two Rolleinars No. 2 used in this way, a range of 8 inches is possible. The two Rolleinars can first be placed over the finder lens for focusing, and then transferred to the taking lens when the exposure is made. Naturally, this close distance gives considerable parallax, which can best be avoided by using the plate adapter with the focusing screen. This possibility is especially important when copying.

The Rolleipar is an offset, prismatic lens and is useful for correcting parallax (difference between the finder image and film picture due to the use of two lenses), when working at less than 3 feet with Rolleinar lenses. It is used in conjunction with them to accurately correct the image given by viewing lens for

THE MOOD OF SPRINGTIME was the effect that William Lumms wanted to bring to this mid-day photograph. The luminescent effect is typical of negatives made with the soft-focus “Duto” lens accessory, described on page 70.

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WHEN A PHOTOGRAPHER talks about a "Rollei-type" picture this is what he means. It is crisp and has great depth of focus. This is an unposed shot of a scientist at Kenyon College working on a research project to discover why a salamander can grow a new leg in place of one that has been removed. By Joe Munroe.

the greater parallax at the close working distances. An arrow engraved on it indicates the correct camera placement.

The Graduated Filter is yellow on the top half and diminishes in intensity to clear glass. It is used to give contrasting clouds and sky without filtering out any of the light from a dark landscape.

The Duto Soft-Focus Lens. A German professor, Jeno Dulovits, wrote a definitive book on "Light Contrasts and Their Control." Using his finding, an optical manufacturer, Van Toth, began to grind a scientifically accurate plano-parallel glass disk with furrows spaced concentrically. "Duto" combines their two names. Used in front of the taking lens this disk gives a sharp-focus core to a picture while giving luminous effect to the contours. This accessory can be particularly effective for portrait use and outdoor against-the-light pictures. It has been used with telling beauty by the Hungarian photographers. It requires no increase in exposure time.

The Bernotar Polarization Filter suppresses reflections from shiny-surfaced objects. It is useful in copy photography and in making pictures through glass.

The Unusual Accessories

The Rolleikin is a 35mm film adapter back which

permits the use of Kodachrome and other 35mm film. Leica cassettes or other 35mm spools may be used. An automatic counter indicates the number of exposures up to 36. Since the regular 75mm Tessar is used as the taking lens, the effect is one of medium long focus lens. A mask placed over the view finder glass indicates the smaller area which will be taken on the 35mm film.

The Plate Adapter is a back panel which takes film holder slides and a ground glass. Cut film (size $2\frac{1}{4}'' \times 3\frac{1}{2}''$ or 6x9 cm) or glass plates may be used. For scientific work or where extremely accurate composition is necessary in a ground glass this equipment is valuable. Cut Kodachrome may also be used. With the regular roll film only Ektachrome or Ansco color is obtainable in the regular 120 size film.

The Stereo Attachment makes it possible to take three dimension pictures of stationary objects with a Rollei. This accessory clamps on to the bottom of the camera and allows a normal eye-distance slide ($2\frac{1}{2}$ inches) to be made between exposures. Stereo pictures may be mounted prints or transparencies. They must be placed in a stereo viewer to get the third dimension effect.

The Panorama Head is attached to the camera base. It is divided into 10 positions. When pictures are



IN THE HEART of the Navajo country John Collier was able to make this picture of an Indian mother as she covered her baby. In the tiny, cramped hogan it would have been nearly impossible to work with a larger camera. Joe Munroe's picture of the bartender at Grammer's, an "over the Rhine" gathering place in Cincinnati was another quickly conceived and executed Rollei shot. One flash bulb, held high, was the light for the shot.

taken in each position they can be later joined together to form a 360° panorama view. Of course any number of the views can be joined together to form a shorter panorama view.

The Hood Extension is a simple, inexpensive leather hood that fits over the regular focusing hood. It is useful in bright sunlight, as it keeps extraneous light from cutting down the screen brilliance.

Telephoto Lenses

Zeiss designed a telephoto, the Magnar, for the Rollei which has never been used extensively. It fits over the Tessar, and must be changed to the viewing lens for focusing. This lens has a four times magnification factor and is fairly slow (F:9). In order to get sharp focus on a 2¼x2¼ negative it must be stopped down to F:22. It should be used on a separate lens tripod to give a steady support. The exposure must be increased 1½ times in using it.

Nothing Up My Sleeve

Like all cameras, the Rollei has certain tricks in its use which can be used to give special effects. By using two No. 2 Rolleinars mounted together (instead of one on the viewing lens and one on the taking lens) it is possible to get within 8 inches of a subject. Then there is a method of getting magnification negatives of small subjects; such as an insect. Using the plate adapter (see accessories) the focusing screen slide is pulled out only enough to uncover the screen but not enough to allow the screen to spring into the focal plane. At this point, focus will be obtained at approximately 6 inches. After focusing the subject on the ground glass the film holder is slid into place and again the slide is only pulled out partially, only enough to uncover the film. This trick gives an image approximately 12 times as large as is possible to obtain with the normal lens.

Another special effect is to use the Rolleipar lens (parallax corrective lens) to give the effect of a rising front. For instance you would like to take a picture of a building, but you find that the top of it is cut off. If you tilt the camera there will be a converging of all the upright lines. By placing the Rolleipar lens over the taking lens of the Rollei with the double arrow downward, the amount of image will be raised considerably, without tilting the camera. It will be necessary to stop the lens down to F:8 to correct for the loss of sharpness.

Most photographers feel that the Rollei is at its best, quality-wise at distances under 15 feet. This

Continued on page 120

THIS GREAT EARLY PRINT by Eisenstaedt from Pix is the sort of fine composition that we expect from this photographer, who is now in this country. That he was able to make it by natural light in a Dutch museum was a Rollei triumph.





RALSTON CRAWFORD

*A modern artist
explains the relationship between
his photography and painting*



What kind of camera would the 15th or 16th century Persians have invented? The desire to produce hand-made pictures that could mimic nature did not exist for them in this period. So it is likely that had the camera been invented by these people it would have been designed so as to yield pictures based on distortion and selective vision. There is a place for pictures of this sort in our modern camera work.

The "standard" lens is, of course, quite arbitrary. There is no reason why all pictures must render "true" perspective as rendered with the lens of *normal* focal length. The super wide-angle lenses used during the

war take pictures that are just as "scientific" as pictures made with normal lenses. Still the image is quite dissimilar from human visual experience. In other words, this is photographic expression based on distortion for the purpose of conveying ideas about various types of subject matter.

Many of our photographs today are products to a great degree of the mid-nineteenth century thinking and in some respects are not as "modern" as a fast clicking shutter would suggest. We should remember that in the mid-nineteenth century, western European and American creative activity in the field of painting



CRAWFORD is partial to his 35mm camera for making informal portraits such as this study, left, of an Oriental girl. Says he, "With a small camera and a fast lens one captures fleeting expressions that often get away when bulkier equipment is used." The picture of the New York "L" support, opposite, was made to show controlled relationship of in-focus and out-of-focus areas. "Photographically," says Crawford, "the foreground (in focus) area is naturalistic while the background (out of focus) area is distorted. Pictorially, however, the effect is reversed. Sharp foreground details appear as abstract shapes while the blurred background takes on a contrasting naturalism."



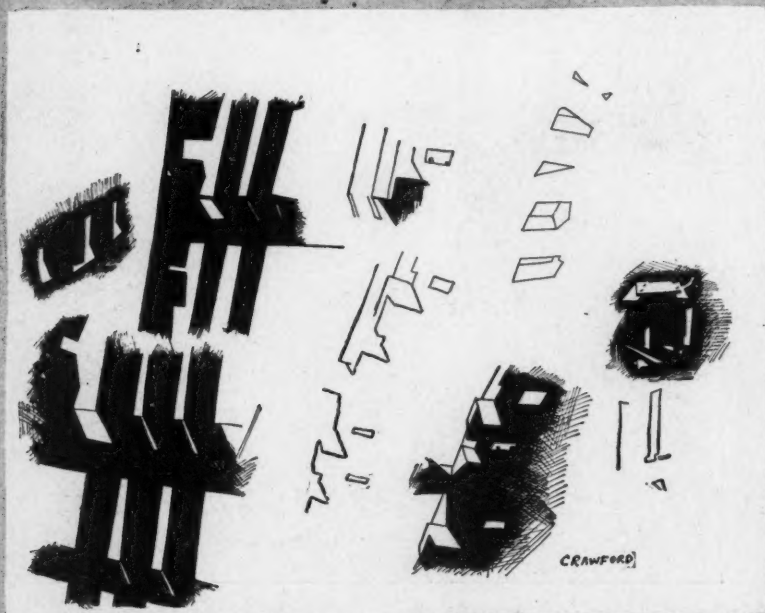


HOW A PAINTING is born. Crawford, like many other modern artists, uses photography as one of a number of sources of inspiration. When he happened to glance up one day, he became intrigued by a worm's eye view of the Elevated tracks and photographed what he saw. (Left) Below are the pen and ink sketches he made while analyzing the shapes and forms revealed by the photo. Together, the photo and sketches provided part of the source material for the black and white reproduction, opposite, of a painting called "Elevated with Lachaina Colour." Like many modern paintings, the final version does not "look like" any particular object.

was quite limited. Producing paintings that supposedly copied nature was the major objective. It was this concept of the picture that produced the camera. The inventors of the *camera obscura*, and even those who produced the first box-type cameras were seeking a means of producing pictures mechanically—that would be more "naturalistic" than those made by the painter. Such was the objective of photography and this mid-nineteenth century concept of aesthetics has dogged photographers ever since. Especially is this true in the field of photography that is concerned with the values of art; that is, the creation of a form based on the selective organization of shapes for the purpose of

providing spiritual, intellectual and sensuous satisfaction. It is less true of the photograph concerned with only literal documentation.

As the painters moved to broader and richer fields of expression, the photographers followed and have done excellent work within the limits set by the camera. Even the documentary photographers have recognized the existence of subjective or personal elements in their expression. They know that a photo of a row of garbage cans might either be used to express the need for slum clearance, or, through changing the camera angle or focal length of lens, to present a fine composition of textural and tonal relationships. Per-



haps you remember the photographs of Bruno Hauptmann, for instance, who was found guilty of kidnapping and murdering the Lindbergh baby. In the first published pictures, he was made to look like a monster. Why it was decided to "glamorize" him I don't know, but some of the later pictures made him look like a candidate for Hollywood stardom. Today, we recognize the existence of an editorial or emotional or personal objective as the motivating force producing any picture.

Where do we go from here?

We can first of all recognize that it is possible to say something pictorially interesting about almost anything. We don't need dramatic subject matter or a moral. Of course, if a neighbor jumping from the window is snapped in mid-air, the result is bound to be interesting in a limited, illustrative way. And salable. In the meantime, however, we can make use of other valuable picture material.

It is assumed that you know something about fine grain, filters, holding the camera steadily and even something about composition. When I say that that isn't enough, I don't mean your pictures are not good. It is simply suggested that you can carry on from that point—with great satisfaction.

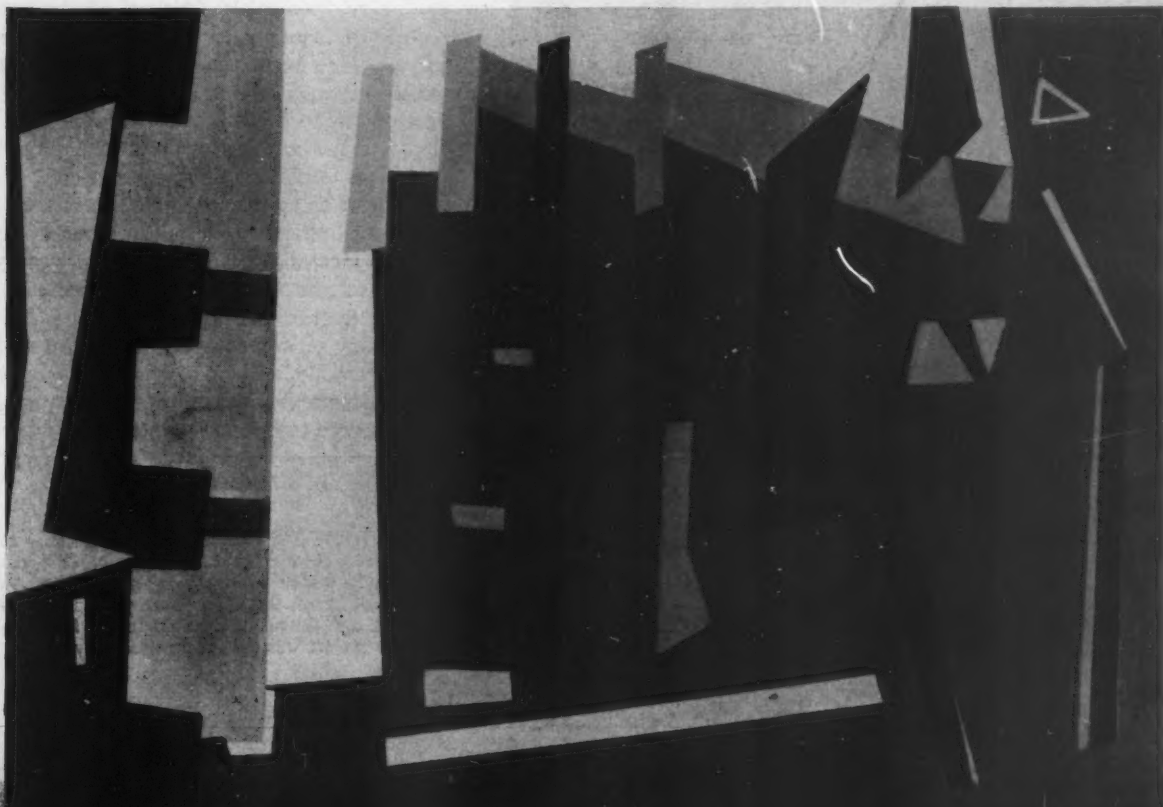
One day I shot ten or twelve pictures before I realized that the film had slipped from the take-up spool! It was good training and formed the basis of several good pictures I made the next day. I firmly believe that a prolonged study and shooting of a subject from various angles and distances under several light conditions is highly rewarding. It is rewarding because it is

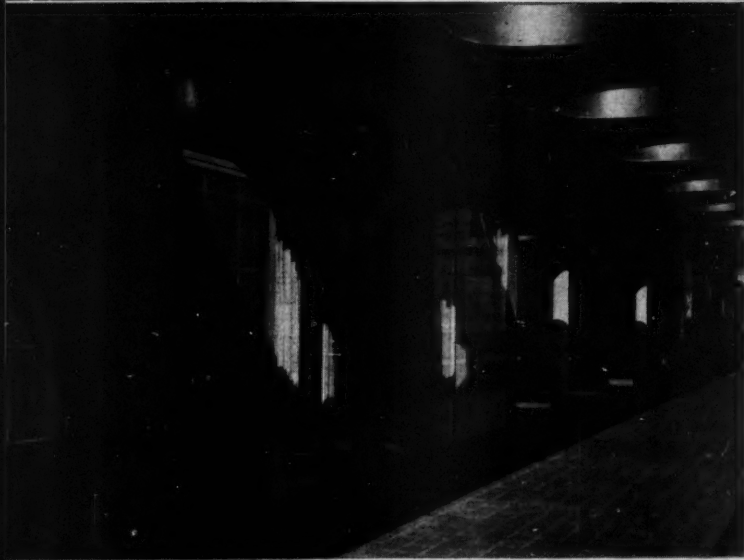
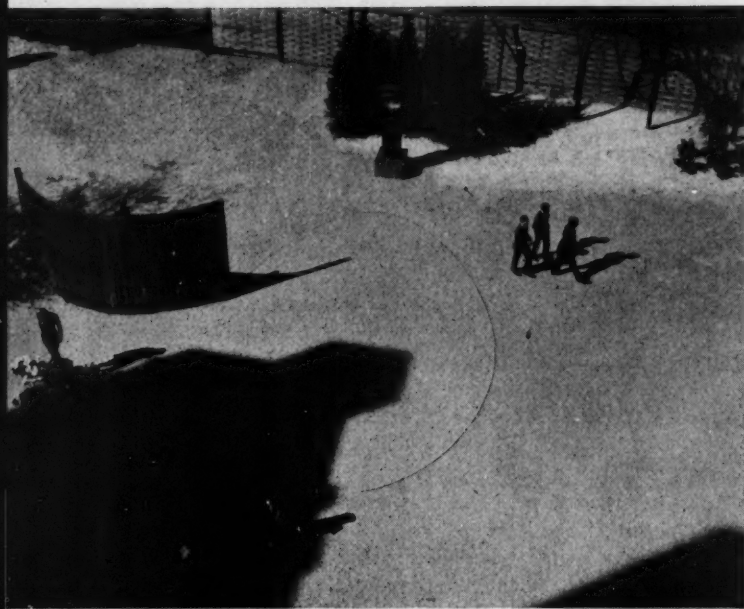
an interesting way of working and because the results are better. Sometimes I photograph a single subject with a whole roll of film in a Leica, Contax or Rollei-flex—the choice being determined by what I am trying to do. These many shots may mean no more in relation to the final photograph than a few pencil lines would mean in relation to a completed oil painting. But, by making numerous exposures you learn not to be fooled by the seemingly final quality of any photo that appeals to you. You learn to ask yourself if it might not be better to take it from another angle in another way entirely; later on you are inspired to print the same negative in a variety of sizes and croppings. This is not drudgery, but an interesting activity all the way. You will make illuminating discoveries.

Beware of the Greeks

Inasmuch as I am a teacher of painting it may rather surprise you when I suggest that you forget about the rules of composition. For the most part you will find it better not to have the telephone pole growing out of Junior's ear and other such distracting mergers, but remember, you may do even that if it should be an appropriately felt and considered procedure. There are well-meaning but misguided men who are sometimes engaged as professors of art and art history. These people like to put everything in the form of rules. They speak of positive and inflexible "principles of design." These principles are for the most part shackles. Your feelings and ideas about your subject matter will make new design. So go ahead, feel completely at liberty to break any of the rules. You may

COURTESY DOWNTOWN GALLERY—NEW YORK





not always obtain an absolutely satisfactory result, but you will be trying new pathways.

Look at the better photographs and at modern paintings or reproductions of these paintings. They will help you more than any rules. But mostly look at the subject matter for a long time and then study the image in your own ground-glass or viewfinder.

In the series of pictures on pp. 78-79 the camera was pointing in various directions within an area of 150 feet. The resulting pictures range in type from those which are close to every day vision (the first pictures with the figures) to a picture (p. 79) that could be vaguely classified as "abstract." The conclusion should not be reached that this particular evolution is necessary. The photos might have remained in a category close to the first one. Or they might have started in the category of the last one—and remained there. In each case the pictorial objectives are similar but in no case is there an interest in recording the general character of the scenes. I believe that the picture on page 79 is the strongest statement and that its form depends upon the previous studies.

The division of photography into "abstract" and "documentary" categories is in many respects arbitrary. But some photographers are so concerned with shape relationships that they have no interest in documenting specific subject matter. Their work is referred to as "abstract." Their purpose is to inquire into the nature of their surroundings and to say something of interest in terms of the photographic process. Such pictures have as unifying pictorial elements the relationships of texture and tone. It is futile for the viewer to look at such pictures as memories of things seen.

My photography follows my painting in a great measure. So it is in general of a rather abstract variety. To be sure, there is some interaction. A few years ago, the idea of working from photographs was considered "inartistic." Now many painters recognize photographs as an informative, stimulating source to be incorporated with other

Continued on page 110

"THE THREE PICTURES at the left, taken at the Museum of Modern Art," says Crawford, "were preliminary studies for the large abstract picture reproduced across the page. Their purpose was to establish my general orientation. In the final picture the camera was used more selectively."

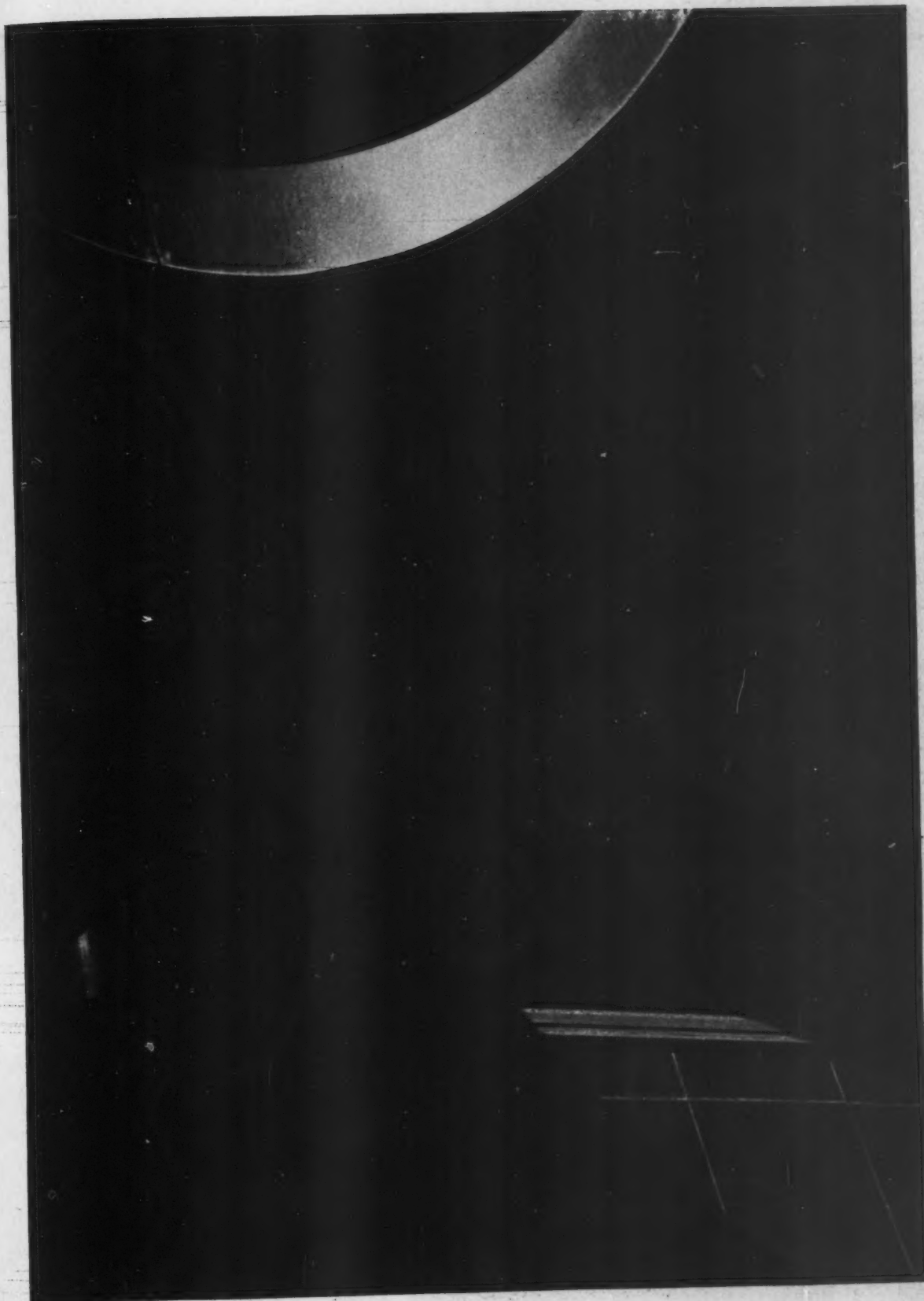
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HOW TO MAKE A SEQUENCE

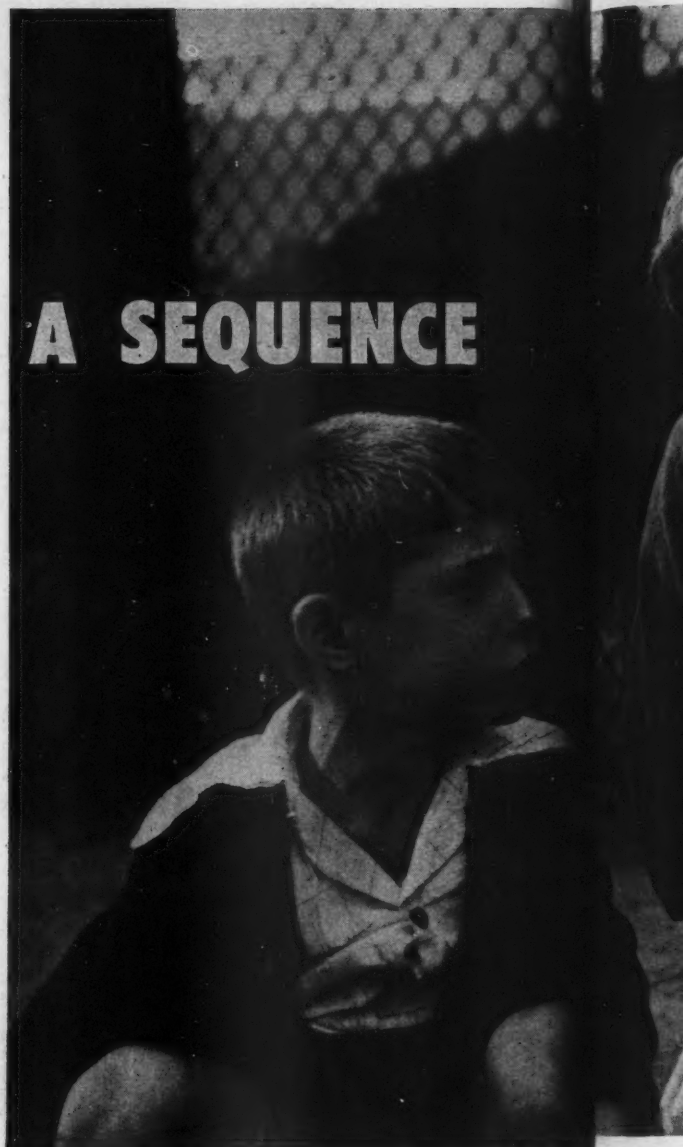
A picture sequence might be defined as a series of photographs plucked one after another out of a continuous flow of action or events. It may cover a time span of a minute, or a month. It may be carefully planned photography, or completely candid. Any size or type of camera can be used, but usually the small roll-film and 35mm cameras are best. The mechanics of technique in shooting photo-sequences are about the same as in any other kind of picture making; the difference lies in the photographer's ability to plan ahead for continuity—or sense it while the action is taking place.

A youngster digs a hole in the beach, scoops the sand into a pile, sticks his head in the hole, pulls it out, shakes the sand from his hair, digs it out of his ears. Six shots—elapsed time, perhaps two minutes.

Early in the Spring you may notice a robin starting a nest in an evergreen. If approached carefully, and not disturbed, a series of closeup pictures made over a month's time will see the fledglings from egg to air.

While on a Sunday outing you might edge up to a group of kids talking over a baseball game. While pretending to be interested in something down the street, you casually make a dozen shots, which tell a story through gestures and facial expressions, as do these by Ruth Orkin.


Or a professional photographer might be called upon to illustrate a functional story on how to dismantle an automobile engine. This could involve months of re-



"THERE HE WAS flyin' real-l-l-l easy over Germany..."

"WHEN HIS navigator says... 'Look what's on our tail!'"





picture sequence by
RUTH ORKIN

"WHO SAYS my Uncle Louie ain't a ace flyer...?"

"THERE they was gaining altitude...two Luftwaffel..."

"'GOOD GOSH! well what d'ya know,' says Uncle Louie..."





"HE GETS butterflies when he sees their guns cut loose."



"GOSH! whatta spot! Then what'd he do?"



"ALL AT ONCE his tailgunner let go... Rat-tat-tat-tat..."

search in planning a "shooting script." The pictures would be carefully staged down to the last detail, and shot with banks of floodlights in a huge studio.

There is no set pattern for shooting photo sequences. They're fun to do, whether for the family album, the camera club, a magazine or an advertising agency. Many photographers feel the picture sequence com-

bines some of the advantages of both movies and stills.

In learning how to make a sequence we can lump them into two rough categories: *Candid* and *Planned*.

A candid sequence is usually "accidental." You just happen to be around when something happens that interests you. For a few moments your technique takes over. Is the light bright or hazy? No time for a meter. How fast is the action? Will a hundredth of a second stop it? What film are you using? If the light is hazy you'd better plan on developing longer, so actually your film speed is increased a bit. Okay, F:8 at 100th sec. It would be nice to use flash to fill in the shadows or add a few punchy highlights. No, that would draw attention to you.

You don't want the subjects to know you're taking pictures. Maybe the action taking place is so exciting, or the subjects are such close friends, that you can walk right up, start shooting, and no one will notice. If not you may have to lounge around a while in the vicinity until no one notices your camera any more. Or perhaps you can pre-focus and then shoot with the



"WHAM ... it hit the plane's wing ... swosh ... swosh ..."



"SOME SHOOTING! ... The tailgunner got 'em both ..."

camera pointed toward the action, while you watch out of a corner of your eye and pretend to be looking somewhere off in the distance.

As you shoot, you keep watching for important "key" points in the action that will form a continuity; rather than just banging away indiscriminately. Also, you will keep watching such details as background and clothing; so they will act as contributions instead of incongruities.

After the negatives are developed comes the problem of editing. You've probably taken at least twice as many shots as you need to tell the story. By weeding out near-duplicates, more impact is given each one of the final selections.

When the prints are done, try mounting them all together on a large cardboard, each one numbered perhaps, and with a little typed caption pasted under each picture if you happen to recall some of the things that were said at the time. Or put them together in sequence in a little book-form with scotch tape. These are sometimes called "flip-books." Just how you do it

isn't too important; the point is that a sequence isn't much good in the shape of a handful of loose prints.

The planned sequence might be shot in "candid" style, but you will have thought about it ahead of time, and will know what story or action you want to show. Let's say you want to make a series of twelve pictures on the subject, "Dad Moves a Rosebush."

You might figure out an informal shooting script which could be carried in your head or perhaps jotted down on a slip of paper. These might be the twelve pictures:

(1) Dad lolls comfortably on the porch with the Sunday papers as Mom firmly discusses the morning work program. A rosebush is to be moved. (Actually they may be talking about something else, but in this opening shot the "situation" is the important thing.)

(2) Dad goes, somewhat glumly, to the garage and selects his tools and materials: a spade, work gloves, pruning shears, garden hose and a big, clumsy sack of well-rotted manure.

Continued on page 126

"WHATTA LAUGH! A Goiman officer crawls outa the wreckage and shouts, 'Don't shoot! don't shoot ...' Uncle Louie recognized him. Used to be his old barber in Hoboken ... Oh boy ... oh boy ..."



PICTURE OF A FIGHTER

By JO

Leonard McCombe uses a 35mm camera to document the rise and fall of a slugger from Nebraska

On a cold, wet night early in 1949, the teletype machine began to clatter in LIFE's Chicago Bureau, the center of Midwestern operations for the magazine. The yellow teletype message was from New York editorial headquarters, and addressed to me, as correspondent in LIFE's Chicago office. I was being assigned to do a story on a prizefighter, the machine said, and photographer Leonard McCombe would arrive shortly to begin taking pictures.

Leonard McCombe is a 26-year-old Englishman whose rise in the world of photojournalism has been steady. McCombe, whose hair is already tinged with grey, started early. At the age of 18, he was a staff photographer on PICTURE POST, England's biggest photo magazine. By the time he had reached voting age, he had photographed the Bombing of Britain, the Invasion, and the Battle of Normandy. By the end of World War Two, when he came to America for LIFE, he had covered the conflict for the LONDON NEWS-CHRONICLE and the British Ministry of Information.

A staunch advocate of the tiny 35mm camera, he uses this precision instrument to do things never conceived by the designers of the camera. The NEW YORK TIMES credits McCombe with being instrumental in the revival of the 35mm camera to circles of photo-journalism.

LIFE's story of a prizefighter had been planned months earlier. In an assignment telling the bureau to watch for a suitable subject, the magazine's sports editor had written: "Our first job now is to find a fighter who makes a good subject for our story . . . the kid should be better than the run of the mill, somebody who has had 30 or more professional fights.

A POWERFUL BODY, resin, sweat, garish perfume, the chatter of radio announcers and the skeptical stares of sports writers were the ingredients Leonard McCombe distilled with his Contaxes to bring the story of Vince Foster to LIFE readers. The photo of McCombe on location, left, was made by John Bryson. McCombe uses one camera loaded with black and white film and one with color. The picture on the right was made with speedlight illumination.



ER

By JOHN BRYSON, photographs by LIFE photographer LEONARD McCOMBE, © TIME, INC.



"Just as we are interested in his family," said the memo from the editor, "we are interested in his manager and his trainer, and several other guys in the stable, for they are his colleagues. We are interested in where and how he trains . . . what he does for recreation, how he dresses, and his girl friends.

"And that is the overall picture; this story has to be a moody piece, dramatically lighted, tediously planned, but it could be one of our major achievements."

Find Your Man

For three months, LIFE's correspondents and researchers checked training camps, gymnasiums, and

fight arenas, talking to pugs, managers, promoters, sports writers for the newspapers. No single fighter seemed to have all the prerequisites necessary for a major picture-story. He must, first of all, be photogenic. He must have a story, he must be going somewhere. Most of all, in his background and personality there must be elements true of all fighters, everywhere.

Then, one night in New York, two LIFE editors saw over a television set a terrific fight by a young half-breed Indian welterweight. They were impressed with his skill and ferocity. He photographed extremely well on the television screen, a good sign that he would photograph equally well on film. The next morning,



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when they opened their papers, the editors saw the young fighter hailed in the headlines as a second Dempsey. His name was Vince Foster. In a few days, the story of Vince Foster was assigned to Leonard McCombe, and me.

Vince Foster was a tigerish young fighter of 21, who had come out of midwestern amateur boxing circles only three years earlier. He had risen with amazing speed, and he was the talk of the boxing world. He fitted the original story conception almost exactly as if he had been tailor-made for it; he was from a poor family, and he had been fighting all of his life. He was under contract to one of the best,

and most colorful managers in the boxing business, sad-faced Jack Hurley of Chicago.

To give the story still another dimension, the young fighter recently had been converted. From a youthful delinquent with a police record, he had become a Bible-carrying religious student. He requested there be no cursing in the gymnasium, he attended Bible classes with his wife, and he was singing regularly in the choir.

Foster was to have his next match in the dingy Omaha auditorium, the arena where he had first started as a professional fighter. From there, we could follow him through rural Nebraska and Kansas, where he was going to visit the scenes of his youth, after the Omaha fight. Then, he was due to return to his training quarters in Chicago, to begin work for his next and biggest fight, a match in Madison Square Garden.

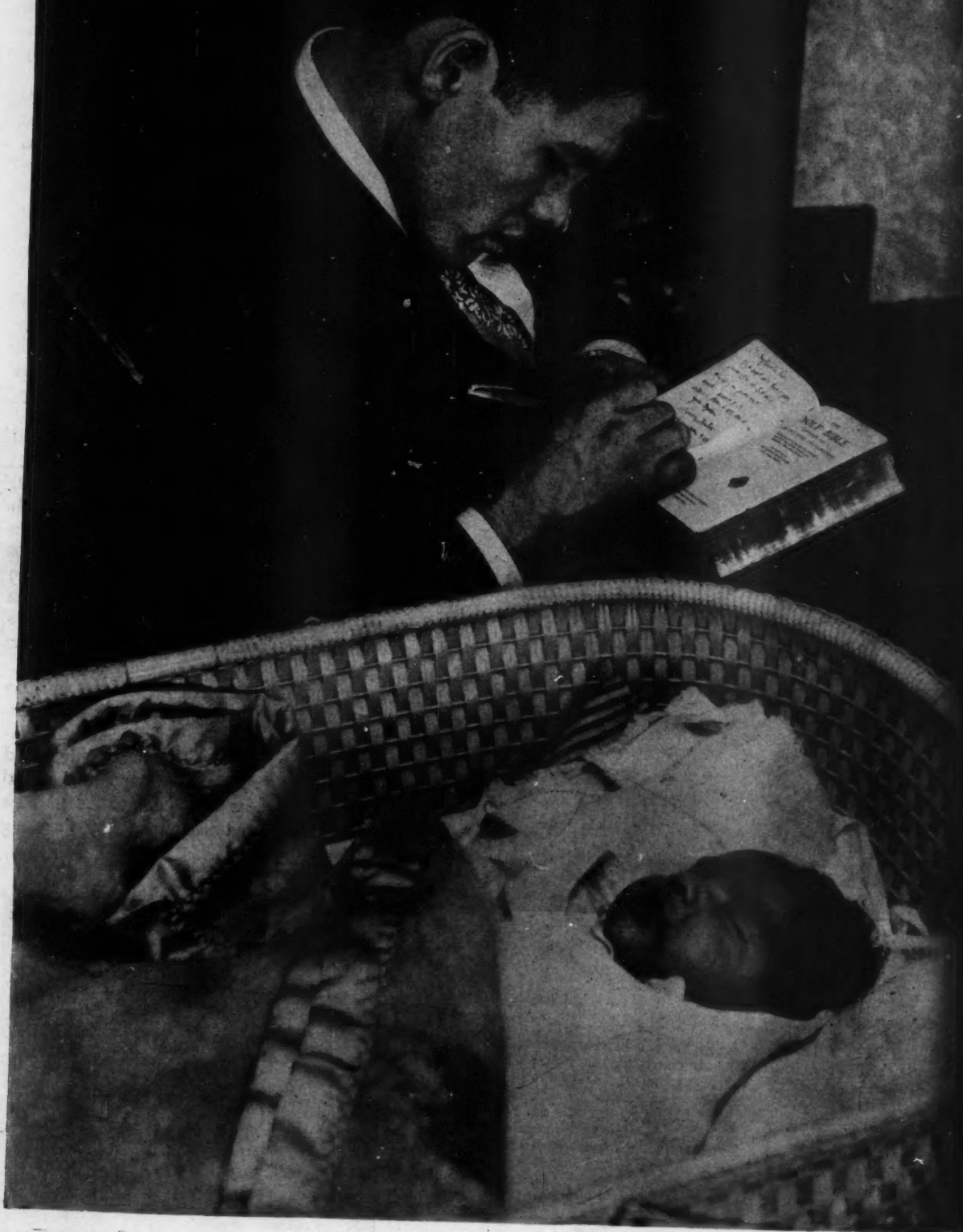
On any picture story, the first item planned is usually the schedule. The photographer must be with his subject in the right places, at the right time. With Foster's manager, I worked out a rough itinerary that would give us a complete photo-journalistic coverage of Vince Foster, his past and present. From the Omaha fight, which we would chronicle carefully, we would follow him on his visits home. There we could photograph the backgrounds and people that had influenced him into the business of fighting with his hands. From the past, we would follow him to the present, in Chicago, to photograph the merciless and confining training that would be necessary to ready him for the big fight. Then, we would culminate the story with the logical conclusion, his big bout in Madison Square Garden. Win or lose, it would be the story of a fighter. I wired McCombe to meet me in Omaha.

I had worked with Leonard McCombe on one earlier story, the American Olympic Trials at Northwestern University's Dyche Stadium, six months earlier. I knew him as a photographer who not only would photograph sprinters breaking the tape, but would follow a lone runner as he went back of the stadium after the race, to get pictures of the boy throwing



VICTORY. As the referee holds Foster's hand up, above, his opponent Phil Burton clasps him in congratulation, Foster stands in the classic pose of the victorious gladiator. **RIGHT:** A manager's worries and trials. McCombe photographed the medicine cabinet in Hurley's hotel room in Chicago. Medicines for stomach ulcers pack the box. **LEFT:** Hurley applies colodion patches to keep old cuts from reopening. McCombe captured in pictures every detail before and after a fight, from what a fighter eats to how his hands are wrapped. Stiff at first, the fighter and manager became so used to McCombe and his ever-clicking camera that they forgot his presence and relaxed completely.





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up from nervous exhaustion. I knew of him as a user of the Contax 35mm camera, and natural light. I had heard of his contract with *LIFE* which specified that he was not to use flashbulbs, to keep him from becoming dependent on auxiliary lighting equipment and changing his style of natural-light pictures. This clause was removed after the first year, as it did not seem necessary. I was familiar with him as a journalist whose simplicity of technique and equipment had caused a near-revolution in the business of putting together the elements of the picture-story.

By far, the greatest influence on this young Englishman, whose hobby was photography, was Alfred Eisenstaedt. One of *LIFE*'s first five photographers, Eisenstaedt was an early practitioner of the 35mm camera and natural light. In Europe, working for the German picture magazines and news-services, he helped develop the whole technique of the new-born photo-journalism. Passing up flash, big cameras, and the pompous poses of early news pictures, he mixed careful planning and spontaneity to give the reader

the feeling of actually having been on the scene of the story. "I remember being impressed by his great natural composition," says McCombe, "even on the Isle of Man, I could recognize an Eisenstaedt story without looking at the credit-line."

McCombe Swam Upstream

But ten years later, McCombe's use of the 35mm camera came at a time when magazine photography had entered a different period. Multiple flash, stroboscopic lights, and large setups had become the order of the day. Photographers had to spend so much time setting up their large masses of equipment, lights, wires, that there was little opportunity for the artist to break through. McCombe's spontaneous, almost snapshooty pictures were like a bombshell.

Late in 1945, Leonard McCombe was brought to America by *LIFE*'s Wilson Hicks, the editor responsible for the magazine's photographic operations during most of its existence.

The simplicity of McCombe's pictures is startling,

IN NEBRASKA Foster visited the farm of relatives near Rulo. He kept Bibles with him at all times; this one he gave his infant Indian cousin with the inscription, "Sin will keep you from this book or this book will keep you from sin." BELOW: Foster visits the home of his childhood. "Ten kids, two rooms," he muttered as he pushed open the sagging door. The light was so bad that McCombe used flash for the first picture, on the left. Then he threw the gun aside and used his Contax in natural light, to make the moody picture of Foster examining an old letter in the fading light coming in the doorway.



but no more so than the simplicity of his equipment. Unlike most magazine photographers, who carry countless bags and satchels crammed with several varieties of cameras, cases of flashbulbs, extension lights, rolls of wire, the young English photographer does most of his pictures with a single Contax 35mm camera, equipped with a standard F:2 coated lens.

In his camera bag, he carries two spare Contaxes, in case one goes out while he is on a story, thousands of miles from LIFE's New York office. Though the optical industry of Germany's vast Carl Zeiss works has provided an endless variety of lenses and accessories for the Contax, McCombe carries only a wide angle lens and a 135mm telephoto to supplement his standard lens. Even with this equipment, he seldom uses anything but the standard F:2 lens; says McCombe: "More than any other, it approximates what the human eye sees."

For special purposes, he also carries a Rolleiflex.

Knowing McCombe's predilection for the use of natural light for pictures, and his unusual first contract with LIFE forbidding the use of flash, I was surprised to see him step off the train in Omaha, loaded down with eight bags of what could only be speedlights. "We have to use them in the fight sequences," he said, "using natural light I couldn't hope to stop those high-speed punches and the fast action. It won't hurt. Wait and see how the pictures look."

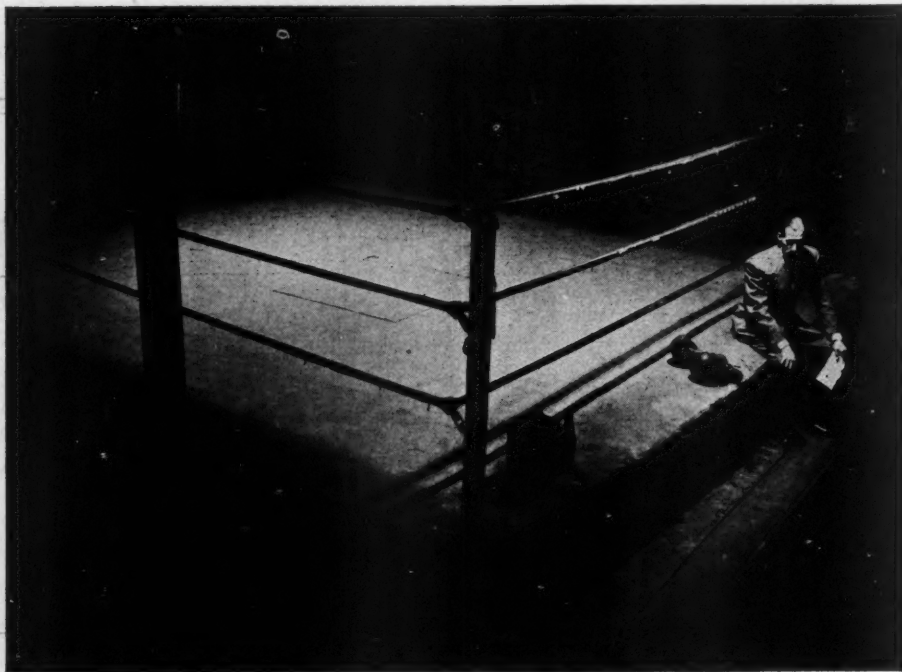
That afternoon, as I watched McCombe crawl around the beams and balcony in the dirty dusty

Omaha auditorium, where the fight was to be held, I saw him mount speedlights on the ringlamp fixture above the ring, and on the auditorium's regular lights. "You see how I mount the lights," said McCombe, "I put these lamps on the same light fixtures that will illuminate the ring, and the building. Then my lights, though stronger and intensified, will come from the same sources as the regular house lights. The smoky, half-dark atmosphere will be the same, just intensified." His pictures proved him right.

In the beginning, we decided not to prepare a detailed picture script on Vince Foster and his life. We would wait until McCombe and I got to know the young fighter better, and, most important, until he got to know us better. Then he would relax, talk freely, and not be self-conscious at the glint of the camera.

In a hotel frequented by transient boxers in Omaha, McCombe began taking his first pictures of Foster and his manager. To get Foster used to the camera and photographer, and to get pictures of the intimate touches in the life of a boxer on the day of a fight, McCombe took pictures of his eating with the sports editor of the daily paper. In case LIFE's editors should want a picture of what a boxer eats before the fight, McCombe photographed the food on the plate before Foster attacked his steak. McCombe sat with him in the lobby of the hotel as he read his Bible, and accompanied him when he addressed a local men's club on the recent conversion from sin. McCombe

Continued to page 17



THE STORY of a fighter, which was to end in the bright lights of Madison Square Garden, came to a rasping close in St. Joseph, Missouri. Left: For hours Jack Hurley had waited in the Ring Side Gym for his missing fighter. Then a phone call sent McCombe and Bryson to St. Joseph. In the harsh light of the Prosecuting Attorney's office McCombe made the picture at the right. Haltingly, nervously, the girl in the case told her story to O. R. Newcomer, while the wire recorder turned at its accustomed speed.



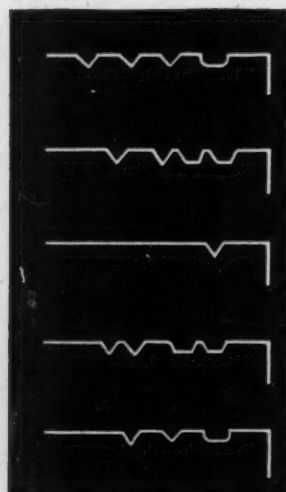
NOTCHING CODES SHEET AND CUT FILMS

Sheet film in the larger sizes are notched by the manufacturers for two purposes. Since the notching invariably appears on the top edge of the upper right hand corner of the film when the emulsion side is up, the photographer can tell by touch which side of the film should face outward when loading holders in the dark. The second purpose of notching is to enable the operator to tell by touch in darkness, or by sight later on, what type of film was used in making an exposure.

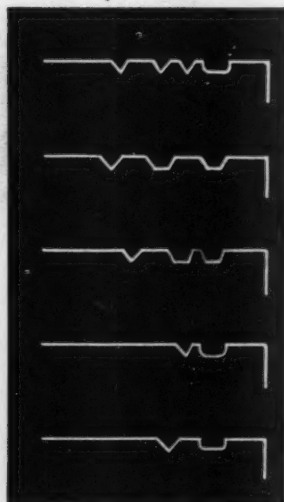
Each manufacturer has set up a notching code by which his own films can be identified. The notches placed in a certain type of film by one manufacturer may or may not be the same as those used by another manufacturer to identify the same type of film. Ansco, for example, uses a single "U" shaped notch to identify Commercial film. Defender identifies Commercial film with two "U" shaped notches, and Eastman uses a "V" notch in conjunction with a slightly differently shaped "U" notch for coding Commercial film. All Ansco films smaller than 3½ x 4½, moreover, carry a single shallow notch in the usual position. This small notch, however, is intended to identify the emulsion side only and does not indicate emulsion type.

If you already have a complete notching code index on your darkroom wall, it would be well to check it against this list for several changes have been made in recent months. If, incidentally, you ever have cause to cut large sheets of film down to fit small holders, there is one sure way to tell which side of the film is the emulsion side. (You can tell which is the emulsion side of a sheet of printing paper this way, too.) Simply bite a corner of the film or printing paper. The side your teeth stick to is the emulsion side.

EASTMAN KODAK NOTCHING CODE



1. Super Panchro-Press-Sports Type
2. Tri-X Panchromatic
3. Super Panchro-Press
4. Super XX Panchromatic
5. Portrait Panchromatic



6. Panatomic-X Sheet Film
7. Ortho-X Sheet Film
8. Super Ortho-Press
9. Super Speed Ortho Portrait Sheet Film
10. Commercial

11. Commer
12. Commer
13. Contrast Panchro
14. Contrast
15. Pan Mas
16. Highlight
17. Infrared
18. Ektachr Dayligh
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20. Kodach sional D
21. Kodach (artific
- ANSCO
22. Comm Ortho
23. Triple
24. Super
25. Triple
26. Isopan
27. Super

11. Commercial Matte

12. Commercial Ortho

13. Contrast Process
Panchromatic

14. Contrast Process Ortho

15. Pan Masking Film

16. Highlight Masking Film

17. Infrared Sheet Film

18. Ektachrome
Daylight Type

19. Ektachrome Type B
(artificial light)

20. Kodachrome Profes-
sional Daylight Type

21. Kodachrome Type B
(artificial light)

ANSCO FILM NOTCHING CODES

22. Commercial
Orthochromatic

23. Triple S Ortho

24. Superpan Portrait

25. Triple S Pan

26. Isopan

27. Superpan Press

28. Commercial

29. Process

30. Ansco Color Daylight

31. Ansco Color Tungsten

DUPONT DEFENDER NOTCHING CODES

32. Commercial

33. Pentagon (Ortho)

34. Process Pan

35. X-F Ortho

36. Fine Grain Pan

37. Ortho 7

38. X-F Pan

39. Arrow Pan

GAEVERT NOTCHING CODES

40. Orthochromatic
Superchrome

41. Panchromatic
Panchromosa

42. Graphic Films
(a) Blind
Contrast-normal

43(b). Orthochromatic
Litholine Ortho,
Process Ortho,
Normal Ortho

salon calendar ★ follows P. S. A. recommended practices

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
September 7	First Annual Bucks County Salon of Photography.	Pat Hurley, New Hope, Pa.	4	\$1.00	Sept. 10-18
September 7	★Northwest International Salon of Photography.	Western Washington Fair Association, Puyallup, Wash.	4	\$1.00	Western Washington Fair, Puyallup, Wash., Sept. 17-25
September 8	★Fourteenth Annual Western Ontario International Salon of Photography.	A. E. Adams, Salon Chairman, 923 Maitland St., London, Ont., Canada.	4 mono-chrome and/or color prints	\$1.00 each class	Elsie Perrin Williams Memorial Public Library and Art Museum, London, Ont., Canada, Sept. 23-Oct. 9
September 12	★Second Reading International Exhibition of Photography.	Foster E. Moyer, 325 Hoskins Place, Reading, Pa.	4 prints and/or color slides	\$1.00 each class	Reading Public Museum and Art Gallery, Reading, Pa., Sept. 25-Oct. 16
September 12	★Fourth Columbus International Exhibition of Photography.	Fred H. Braunlin, General Chairman, 456 Elsmere St., Columbus 6, Ohio.	4	\$1.00	109 N. Front Street, Columbus, Ohio, Oct. 2-15
September 17	★Third Pasadena International Salon of Photography.	T. I. Sande, Salon Chairman, P. O. Box 69, Pasadena, Calif.	4 prints, color slides	\$1.00 each class	Home Store Salon, Bullocks, Pasadena, Calif., Sept. 26-Oct. 15
September 17	★Ninth Victoria International Salon of Photography.	Peter Forrest, Salon Director, 909 Government St., Victoria, B. C., Canada.			Oct. 9-16
September 21	★11th International Salon of Photography.	Clyde A. Geiser, Chairman, 221 Mary St., Evansville, Ind.	4	\$1.00	Evansville Public Museum, Evansville, Ind., Oct. 2-16
September 30	★III Cuban International Salon of Photography.	Dr. Alvaro Prieto, Secretary, Club Fotografico de Cuba, O'Reilly No. 336, altos, Havana, Cuba.	4	\$1.00	Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba, Nov. 15-Dec. 10
October 15	First International Pictorial Photographic Exhibition.	D. C. Engineer, Secretary, Niharika, the Club of Gujarat Pictorialists, Kochrab, Ellis Bridge, Ahmedabad. 7, India.			Niharika, the Club of Gujarat Pictorialists, Kochrab, Ellis Bridge, Ahmedabad, India, January
October 24	★2nd Minneapolis Color Slide Exhibition.	Warren Anderson, 113 S. Sixth St., Minneapolis, Minn.	4 color slides	\$1.00	Y.W.C.A., Minneapolis, Minn., Nov. 15, 16, 17
November 1	★18th Minneapolis International Salon of Photography.	Warren Anderson, 113 S. Sixth St., Minneapolis, Minn.	4	\$1.00	Minneapolis Institute of Arts, Minneapolis, Minn., Dec. 3-31
November 26	★Fifth Salt Lake International Color Slide Salon.	S. Wayne Smith, M. D., Exhibition Chairman, 1086 East 21 South, Salt Lake City 6, Utah.	4 color slides	\$1.00	Salt Lake City, Ogden, Provo, Logan, Utah, Dec. 7-14

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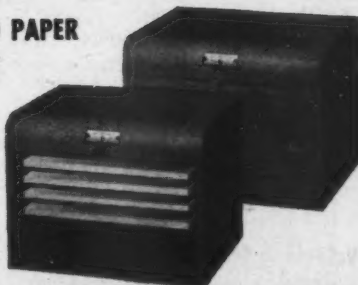
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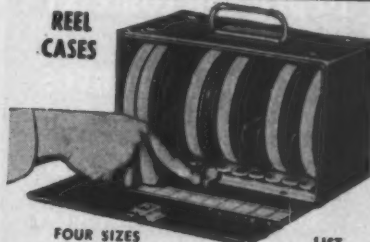
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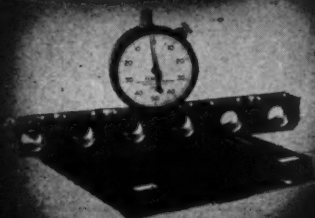
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new products

Correction for Parallax

Owners of twin lens reflex cameras can forget about parallax in close-up photography if they're using Instant



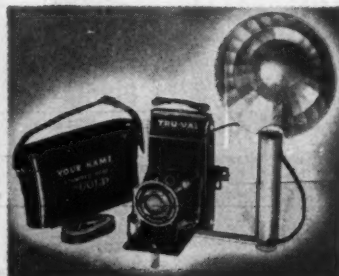
Parallax. This new reflex attachment does away with troublesome parallax errors (caused by the difference in field of view between taking and viewing lenses) by automatically compensating for them as the camera is focused.

Instant Parallax permits the photographer to see exactly what he is taking in all close-up shots by altering the focus and framing of the ground-glass image to agree with the film image. Chopped heads, out-of-focus subjects, and faulty framing are thus eliminated. Incorporating two high quality precision ground lenses, the attachment is a single auxiliary unit that fits over both camera lenses. At present Instant Parallax is available in three models, covering subject distances from 9" to 39", for the following cameras: Argoflex, Ciroflex, Rolleiflex, Rolleicord, and Kodak Reflex. Price for each model complete with case is \$13.35, including Federal Tax.

CAMERALIX, INC.
250 WEST 54TH STREET
NEW YORK 19, NEW YORK

Tru-Val Folding Camera

A new folding camera in the medium price field is the Tru-Val with Schneider F:4.5 lens. Constructed of all-metal, with nickel trim, it has many built-in features including body shut-

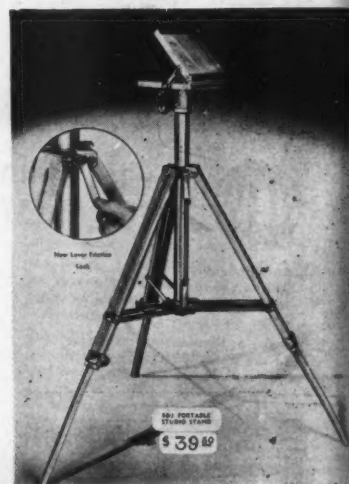


ter release, automatic flash synchronization, self-timer to 12 seconds delay, and ten speeds between 1 and 1/200 second, time and bulb. Priced at \$39.95, the Tru-Val Folding Camera is being offered complete with flash-gun and leather eveready case for \$49.95. Purchasers of the outfit may have their name gold-stamped on the back of the case at no extra charge. The new camera is available through

TRU-VAL CAMERA EXCHANGE
1015 SIXTH AVENUE
NEW YORK 18, NEW YORK

Knuckle-Saver Studio Stand

The top feature of Burke & James' new portable Studio Stand is the special locking clamp on the sliding column. By simply lifting the lever, the column can be raised or lowered to the desired height; flip the lever down and the column is locked securely in place. "A real knuckle-saver," Bell quotes one photographer. With the



new lever, the stand can be set up or folded down in a few seconds' time.

The new Studio Stand consists of a tripod base with a 3" tubular-steel central column. Included as standard equipment there is also a tilting top, 6"x8", with a piano type hinge that permits full 90° tilt. Weighing under 11 pounds, for easy portability, the stand is still rigid enough to support an 8x10 view camera with minimum vibration.

The tripod base is made of sturdy,



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A scene recently photographed in our Resident School, showing an instructor teaching the fine points of posing and lighting as they are employed by photographers specializing in the fashion field.

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Camera spools for this film, each **.29**

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5 1/2" x 26' Super XX	\$1.00	\$5.00
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light-weight blonde finish hardwood, reinforced with metal, and has positive-locking legs. Folded down, the length is 26", while at full extension the stand measures 58". For 72" extension, an auxiliary column is available at additional cost. Price of the B&J Studio Stand is \$33.90 plus Federal Excise Tax. For further information, contact your dealer or write...

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Illuminated Desk Viewer

To take the eyestrain out of transparency viewing, the Brumberger Company announces their new Desk Viewer No. 1225. Designed to handle slide mounts from 2x2" to 2 1/2 x 2 1/2", the viewer provides 2X magnification on an inclined screen. It is electrically illuminated, furnished with on-off switch, and is of all-steel spot-welded construction. Price of the new Desk Viewer is \$4.95.

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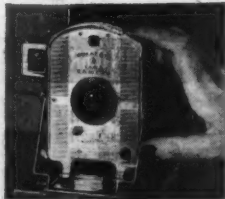
4. After you snap the picture, just push the film release button.



2. Easy to load. Film simply drops into place! Not even a spool to thread.



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3. A single control sets both shutter and lens. Focusing is quick and sure; no range finder, no tape measure.



6. Sixty seconds later, lift out your picture. Print is on dry, white-bordered stock ready for frame or album.

Just drop the film in your Polaroid "Picture-in-a-minute" Camera and you're ready to shoot the best pictures you've ever taken.

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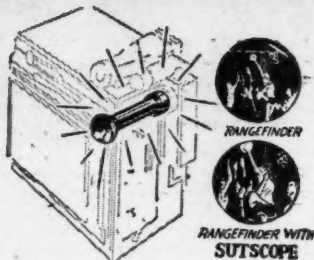
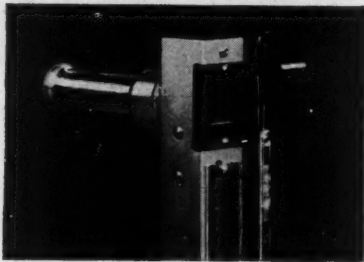
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Question: What is the Sutscope?

Answer: The Sutscope is a precision designed optical instrument that fits onto a rangefinder and magnifies the image as seen through the rangefinder.

Question: What is it used for?

Answer: The Sutscope is used to obtain a quicker and more accurate focus. Its use makes it possible to focus on the smallest particle and insures sharp definition.

Question: Is the Sutscope easily installed?

Answer: Yes. It is easily attached to any standard rangefinder.

Question: Is the Sutscope made to fit a Hugo Meyer rangefinder.

Answer: YES. In addition it will also fit Kalart Rangefinder models E-1; E-2; Models E, G, F and K.

Question: What are the advantages of the Sutscope?

Answer: Its use gives a quicker and more accurate focus and reduces eye fatigue and human error to a minimum.

Question: How much does a Sutscope cost?

Answer: The price is \$2.95 complete.

Question: Where can I buy or see a Sutscope demonstrated.

Answer: The Sutscope is sold by leading camera shops all over the United States, as well as in department stores.

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chrome, Ektachrome, and Ansco Color Film. Photar Color Correction Filters for color film range in price from \$2.00 to \$8.50, depending upon size, while those for black-and-white are priced between \$1.15 and \$7.00. Full information and specific prices are available from photo stores or by writing...

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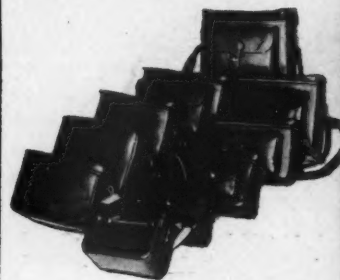
Purchasers of three 100' sound films at a new price of \$9.99 are offered a free membership in the MOVIE-OF-THE-MONTH CLUB. Members receive films on 5-day approval and pay for them only if they decide to keep them after screening. Club headquarters are at 6509 De Longpre Ave., Hollywood 28, California.

GRAFLEX, INC. has announced a general price reduction on all Pacemaker Speed and Crown Graphics, and Super D Graflex cameras. The new price schedule shows savings as high as \$60.35 on certain models. For instance, the Pacemaker Speed Graphic "23" with 101mm Kodak Ektar F:4.5 in Graphex (X) shutter, formerly \$225.90, now sells for \$190.50. According to Graflex, no changes in the design of equipment or quality of materials have been made.

More news from SPIRATONE—Item first, for Rollei owners: a new Spiratone 2X telephoto lens, priced at \$33.45 plus \$3.25 tax, and designed for the Automatic Rolleiflex and bayonet-mount Rolleicord. Address inquiries to Lens Division, 32-34 Steinway Street, Long Island City 3, N. Y. Item second, for all users of 2½x2½" reflex cameras: a free folder describing a full line of accessories for these cameras, as well as 2½x2½" projection and viewing equipment. Write 49 West 27th Street, New York City, and ask for folder RE.

"Hints on how to make folded greeting cards," and "How to get your own name and address imprinted on cards," are covered in a new circular prepared by FREDERICK D. FISHER, the manufacturer of Greetex Masks. The circular is available from dealers or by writing 207 East 84th Street, New York City 28. Also announced are Greetex Masks in some foreign languages, such as Spanish, German, Hebrew, French, and Italian, which will be available shortly.

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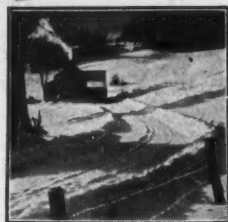
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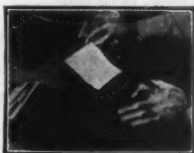
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Shooting Straight

Continued from page 51

towards abstraction somewhat Continental in feeling; *Wash Day*, for example, is a pattern of laden clothes-line against the sky. In this year he began a series of photographs of the home-spun and then little appreciated architecture of the Victorian period. In contrast to these sharply focused four-square architectural studies he also did pictures of people in the streets, catching them unawares in characteristic and revealing attitudes. These remarkable snapshots anticipated by three years the work of Cartier-Bresson.

In San Francisco Dorothea Lange, a member of Group f.64 had for years a successful portrait studio. During the depression she saw the breadlines of the homeless and unemployed and wondered if she could photograph it so that others would feel as she did. She met Paul Taylor, a professor of economics, who gave her work to do; on a trip with him she began to see how the photographer could complement the work of the economist. The State of California was her first employer, and she documented the problems of the migratory workers.

In 1935 the Federal government turned to photographers for help in fighting the depression, for those in Washington found that the evidence of the camera could be a great tool for education. Photographers were hired at a fair salary, given the best equipment, and sent to stricken areas to report conditions. The Department of Agriculture, under Rexford G. Tugwell, formed a historical section of the Rural Resettlement Administration (later known as the Farm Security Administration). Roy E. Stryker, who had been a colleague of Tugwell's in Columbia, was put in charge. Among the first to be hired were Walker Evans and Dorothea Lange. Both brought to the FSA the very qualities which were needed to interpret the plight of agricultural workers. Both produced some of their finest work while in the service of the government. Both contributed to the formation of a distinct style in photography.

Evans continued his dual interest in American form and in the American face, the architectural and the portrait. He traveled to the South and documented the conditions of the land, the sharecroppers themselves, their houses, their belongings, the way they worked,

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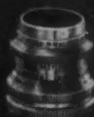
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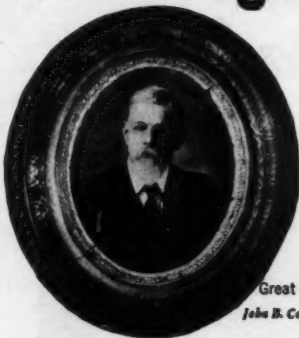
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their crops, their schools, and churches and stores. Much of what he photographed was necessarily squalid, but the interpretation was always dignified.

During the course of its seven years, until its entire resources were, during the war, turned over to the Office of War Information, the FSA photographic project employed, in addition to Evans and Lange, Arthur Rothstein, Ben Shahn, Russell Lee, John Vachon, Theodor Jung, Paul Carter, Marion Post Wolcott, Jack Delano, Carl Mydans, John Collier, Jr., and Gordon Parks. The work, which is now deposited in the Library of Congress, is remarkably cohesive and yet individual. Each photographer contributed to the project: working together, sharing common problems, they helped one another. The scope of the documentation and its general aim was controlled and guided by Stryker, who briefed the photographers on the sociological background of their assignments, stimulated their imagination and encouraged their curiosity. Not a photographer himself, Stryker wisely left all questions of equipment, technique and style of visualization to the individual photographers. Stryker has pointed out that

Documentary is an approach, not a technic; an affirmation, not a negation... The documentary attitude is not a denial of the plastic elements which must remain essential criteria in any work. It merely gives these elements limitation and direction. Thus composition becomes emphasis, and line sharpness, focus, filtering, mood—all those components included in the dreamy vagueness "quality"—are made to serve an end: to speak, as eloquently as possible, of the thing to be said in the language of pictures... The question is not what to picture nor what camera to use. Every phase of our time and our surroundings has vital significance and any camera in good repair is an adequate instrument. The job is to know enough about the subject matter to find its significance in itself and in relation to its surroundings, its time, and its function.

The city found its interpreter in Berenice Abbott, who in 1929 decided to give up her Paris studio, where she had produced many striking portraits of artists and writers, and return to America. Impressed by the complex and ever-varied life of New York, she began the task of interpreting not alone the outward aspect of the metropolis, but its very spirit. At first she worked alone, and then under the auspices of the Art Project of the Works Progress Administration. The photo-

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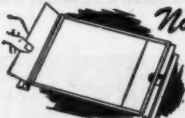
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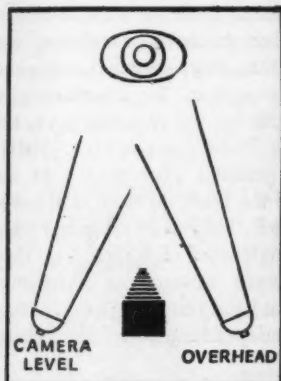
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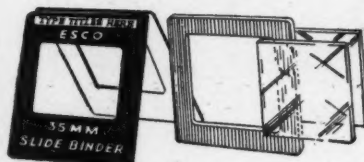
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graphs which she made are now in the Museum of the City of New York; they are already historical source material for many of the landmarks which she photographed no longer exist. A selection of her work was published in book form with the appropriate title *Changing New York* in 1939.

However revealing or beautiful a documentary photograph may be, it cannot stand upon its image alone. Paradoxically, before a photograph can be accepted as a document, it must itself be documented—placed in time and space. Thus in *American Photographs*, published by The Museum of Modern Art at the time of his exhibition, Walker Evans arranged his photographs in two separate series, and relied upon the sequence of images to show, in the first part, "the physiognomy of a nation," and in the second part, "the continuous fact of an indigenous American expression," to quote from Lincoln Kirstein's text. Each photograph was numbered, and factual titles were supplied at the end of each section. In a collaborative work with the writer James Agee, *Let Us Now Praise Famous Men* (1941), Evans grouped photographs in the front of the book, in front of the title page itself. They were presented without a single word of explanation. They were, Agee wrote, "not illustrative. They, and the text, are co-equal, mutually independent, and fully collaborative."

"Documentary," in the sense in which we have described it, has been accepted in Hollywood, in picture magazines, in radio and even in art criticism. Yet despite the fact that photographers and cinematographers gave currency to the now accepted use of the word, in an effort to avoid narrow classification they have suggested substitutes for it: historical, realistic, factual. While each of these qualities is contained within documentary, none of them conveys the deep respect for fact and the desire to create active interpretations of the world in which we live that marks documentary photography at its best apart from bald camera records.

The foregoing article is from a chapter in Beaumont Newhall's new book *"The History of Photography from 1839 to the Present Day,"* published by the Museum of Modern Art, New York, and distributed by Simon and Schuster; \$5. Of the pictures in this article, one, "Bandit's Roost" by Jacob Riis, is among those included in the book.



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of the fiercest longhorns and bronchos. He puts on a one-man rodeo for the assembled redskins and cowboys, and for these feats of daring he is made honorary chief of the tribe. His popularity blows skyhigh when he slips the fiercest brave a loaded cigar. He escapes amid a shower of arrows to his train, and drives off the attacking warriors single-handed by using his loaded stoggies as grenades. He rounds things out by handing one to the queen.

This is a cute piece for tiny tots. While animation and sound are none too well done, the action and the highly original episodes are good enough to overcome these defects.

Language of Stone

360 feet, 16mm sound, b & w.
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That old favorite of the travelogues, the Grand Canyon, is warmed over again. Modern film and cameras have improved the quality of the photography, but the narration might have been written by Burton Holmes. The

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sound, however, is excellent and musical interludes, partly instrumental, partly vocal quartette, are well done.

Someone who has never seen Grand Canyon would find this adequate, but black and white is limited in reproducing the chief attraction of the big ditch, which is its color. Interspersed with a chatty sight-seeing bus type of description, as a party of tourists are taken into the canyon on mule back, are educational tid-bits which will please school teachers who may show this to their classes. Geological information and an array of statistics which make free use of astronomical periods of time may impress the young observer or confuse him.

The film falls down from another angle, that of limited locale. A rather confined locale, the Bright Angel Trail, is chosen for location. The amazing variety which a more extended tour of the Canyon would reveal, is lost. The hero of the piece is probably the guide in chaps and ten gallon hat. He gets plenty of footage and gives stiff competition to the canyon. Seven minutes.

EDITH SHEPHERD

Ralston Crawford

Continued from page 78

experience. The pictures on pp. 76-77 illustrate in a measure the value that they have for me. They are in no way a substitute for one's experience in viewing various objects. Rather they are an extension of that experience. They magnify and clarify other observations. They are sometimes used in relation to my drawings and color studies as sources of specific information concerning the movement of light patterns in relation to the possible effect on picture structure. On many occasions I use the camera as a sketch pad. The endless variations on a theme such as the "El" picture on page 75 were suggested with a 36 exposure roll of 35mm. film. Also the various formal combinations arrived at through the enlarging (with various croppings) of a single negative are highly informative.

However you use the camera, for whatever purpose, it is true that the potentials for a picture are always nearby. To find that picture you have only to see—and to think.

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composition I use a Zeiss Maximar 9 x 12 cm. For movies I use the Bell and Howell 16mm. Autoload.

Picture of a Fighter

Continued from page 90

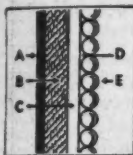
took an overall view of the tables of men listening to the young fighter, then moved up close to get a picture of Foster talking with his Bible clasped in his hand. In the background, a listener looked skeptical. It was a prophetic picture.

To get the emotions of such a dramatic business into actual pictures, we soon realized that manager Hurley would have to serve as our barometer of expression. When he was unhappy, his long frame sagged and his mouth dropped. When good news came, he stood with his shoulders thrown back, beaming. Talking, telling of fights, he used his hands and footwork with the grace of a dancer. Since he was always at the side of the stonefaced, phlegmatic fighter, we decided to let Foster furnish the muscle for our pictures, while Hurley would furnish the brains, and emotion. The arrangement worked perfectly.

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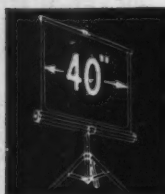
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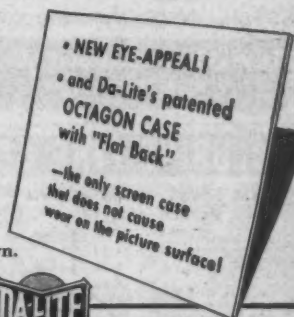
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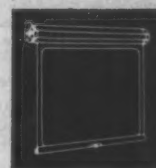
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My projector is 8mm ☐ Check
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We were alongside the ice-sprinkled, muddy Missouri river, taking pictures of Vince Foster looking at the tiny two-room shanty where he and his large family spent many years of his youth. By the time McCombe had finished making exterior pictures of the fighter and his early home, the fading winter sun had almost disappeared. Foster wandered down to the little house, pushed the jammed door open and walked inside. There, among dusty, twisted bedsprings, broken furniture, and other relics of his boyhood, he found a trunk full of old pictures and letters. It was a great picture of a man coming back to his past, but the room was almost completely dark.

In desperation, McCombe hauled out an emergency flashgun he carries in an auxiliary bag, and took the picture. But, the flash was so alien to his ideas of picture-taking that he threw it aside, and put his Contax on a tripod. Using a pen flashlight to set his speeds in the dark room, he opened the lens wide and took three time exposures of Foster standing silhouetted against the dull white of the snow outside.

Later, when the films were developed, the 35mm picture taken in the dark natural light was a remarkable study in the mood and squalor of the shanty; the picture appeared in LIFE's final layout. The flash picture glamorized the squalid surroundings and destroyed the atmosphere of the dirty little house. The two pictures are an interesting commentary on the contrast between flash and natural light.


For two more days, we followed the young fighter through the scenes of his youth. McCombe photographed him visiting relatives, autographing Bibles, visiting his old high school, the government's Haskell Indian Institute in Lawrence, Kansas. Always, throughout, the religious theme asserted itself, as Foster sang hymns with his wife, read his Bible in spare minutes, or tried to convert passersby. He even tried to convert McCombe and me.

When we finished the pictures at the school where the young fighter had first started in the Golden Gloves, we said goodbye. The pictures of the past were finished, now we were to meet him at his training headquarters in Chicago to begin showing what a fighter goes through to get ready for a match. He promised to

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meet manager Hurley and us at the Ringside Gym in Chicago in two days.

By now, we felt that we had come to know Vince Foster. We realized the strange course of poverty and frustrations that had led him to become a fighter. We realized that no fighter is a man in himself, a fighter is composed of two persons, the boxer and his manager. We were ready to show the superhuman physical exertion of the fighter, under the needlelike intellectual direction of the manager.

Soon, the list took form. Our script called for long shots, portraits, action pictures, still-lives, gym shots, pictures of Foster's religious activities, a complete picture takeout on his daily existence from dawn to dusk.

As a side-line to the main story, we decided to do a complete set on "Poor Old Hurley," to show what the manager goes through, always on the phone, worrying about Foster's weight, hurrying to throw a robe over him to keep him from catching colds. We would culminate with a closeup of the manager's medicine cabinet filled with his assorted pow-



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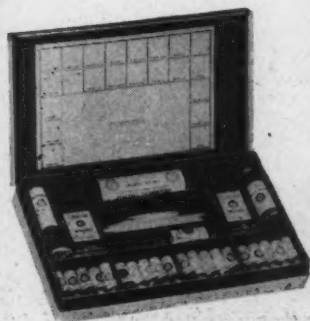
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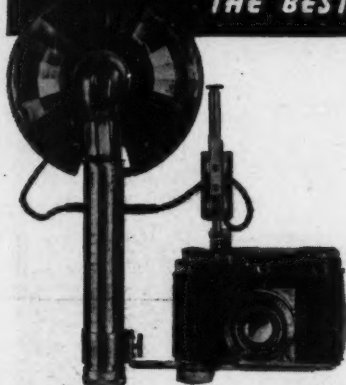
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"The reader must feel that he knows Foster intimately," said McCombe. We would take strong portraits of his broken nose and cauliflowered left ear. We would, of course, photograph the hands that represented his social status and source of wealth.

On the night of the big fight in New York, we wanted to get the dressing-room mood, the preparations for the fight, perhaps a big closeup of the manager's mouth as he continually gave instructions, and more instructions. Finally, as a closer to the story, we planned an elaborate effort to capture a picture of the fight arena mob as it looks to a fighter when he stands in the middle of the white square of blood-spattered canvas.

The Uncertain Present

But we were never to get any of those pictures.

In Chicago, McCombe and I met the worried-looking Hurley in the dingy walkup Ringside Gymnasium, where most of the city's fighters work-out. As I talked to him, McCombe walked around the room, mentally measuring the light and angles. He looked up at the bare electric light bulbs casting a dim glow from ceiling sockets. "We'll put photoflood bulbs in those sockets,"



Foster's manager, Jack Hurley, dejected and bitter after he heard the news of Foster's arrest.

he said, "they'll kick up the light, but the place will look just the same."

"I don't know," said the unsmiling Hurley, "he ain't come back yet. I don't know what could be keeping him. He knows he's got to fight in two weeks. I'm worried."

Two long days passed, waiting in the cigar-smoked Ringside Gym, as the manager paced the floor, waiting for his fighter. McCombe, always busy, took candid of Hurley as he

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worried, as he walked the floor, as he took pills, finally, as he sat hunched over his desk, asleep. "It's part of the story," said McCombe, "the manager's worries. It's part of a fighter's life." As the manager sat alone at the side of an empty ring, McCombe took a series of pictures. "Hand me the wide-angle lens," he said, "it makes the ring loom even more empty, and more lonesome." Hurley did not even look up.

Then, late at night, my phone rang. It was Hurley: "John, I just got a call from one of the wire services. There's a report they just picked Foster up on a rape charge in St. Joseph, Missouri. I don't know anymore about it now. I'll call you when I hear something."

We went to the gym. Hurley was there, he had just finished phoning New York to cancel the big fight. He stood leaning against a wall, the contract in his hand. "Fifty thousand bucks" he said "all gone." There was a click and McCombe stood in the harsh light, Contax in hand, taking pictures of the dejected manager. By this time, Hurley was so used to McCombe and the Contax that he didn't even protest.

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A little later, the two of us, very tired and sad, sat in a dingy all-night restaurant, going over the pieces of our ruined story. There would be no training sequences now, no day of the big fight in New York, no dressing room picture, no fight, period. But as we talked, we found ourselves picking up the threads. This was something from real life, here was trouble, drama, conflict. Maybe... and in a few seconds, we were on the phone, talking to New York. "I don't know whether you can do it or not," said a very sleepy LIFE editor, "but it's a calculated risk. Go on and bring it in..."

When the plane for Kansas City took off in the early morning, we were on board, trying to plan out the pictures to finish the story. "Don't let's talk about it any more," said McCombe, "we don't want to get preconceived ideas of what we'll get. Let's wait till we get there." He turned over in the seat and went to sleep.

In the old-fashioned, big-domed courthouse in St. Joseph, Missouri, we found that Foster already had been released on bail. Our hearts sank. "However," said the prosecuting attorney, "I am going to talk to the girl complainant..." On the promise that we would not photograph the girl's face, or use her name, we were allowed to photograph the questioning. For two hours, as the questions and testimony poured out, McCombe sat quietly in a corner, snapping pictures.

With Foster nowhere to be found, our only chance of picturing the situation was to follow the local detectives as they checked the locale of the alleged crime. We photographed them as they went to the night clubs visited by the couple before the trouble. When one of them measured footprints in the snow, supposedly made by the girl as she fled to safety, McCombe photographed the action. Then, in a picture reminiscent of earlier ones taken of Foster's records in other police stations, he photographed a folder of evidence on the district attorney's desk. Draped across the front was a torn, black silk stocking, the most important exhibit.

After another all-night plane ride, we were back in Chicago, but Foster was no place to be found. "He ain't showed up here," said the bitter Hurley. Perhaps he had returned to the

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bible school where he had been converted. We checked, but Foster had not been seen. Did they still believe in him; Yes. Were they praying for him? Yes. In a few minutes, we had our last picture.

Two weeks later, the Vince Foster story was a seven page picture essay in LIFE. In months to come, Foster, Hurley, and LIFE received a flood of letters on the story. Foster's case was dropped in St. Joseph, "for lack of evidence," and then three months later he got another chance to fight in Madison Square Garden. He was savagely whipped, knocked down three times in the first round, then the referee stopped the fight. Said TIME magazine, "Vince Foster, beaten in exactly two minutes, 26 seconds, stood in his corner while his handlers put his towel and bathrobe on him. He was looking out into the crowd and avoiding the eyes of Manager Hurley."

Here was a boomerang ending for the story that we thought would include shots of a new champ being introduced to the world. But this was life, not the movies.

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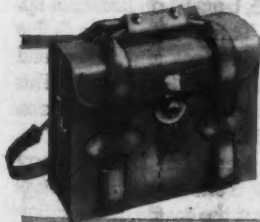


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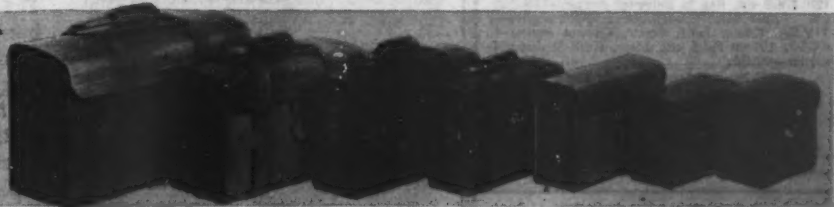


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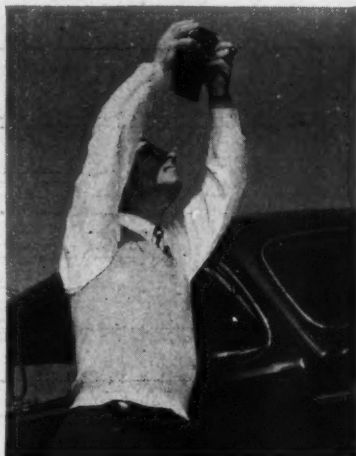
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How to Use the Rolleiflex

Continued from page 72

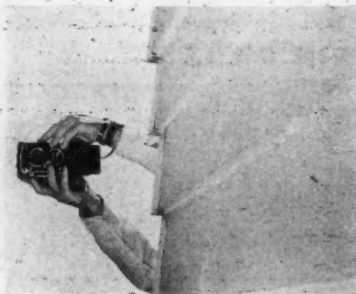
happens too, to be the best use-distance for flash. And the Rollei works well for flash once the tripper problem is worked out. All flash gun manufacturers make outfits that will work well on the camera. Professionals using the Automatic Rollei seem to prefer the Heiland solenoid installation. This is made by cutting into the front of the camera and mounting the solenoid permanently in place. It is rather expensive, costing about \$35.00 for the solenoid and installation. Another flash



...over the top

method is by built-in contacts. O. G. Heinemann, 126 W. 32nd Street, New York 1, N. Y. makes a very accurate installation of these shutter contacts. When the silver contacts on the shutter meet, the flash bulb is set off.

A speedlight works well on the Rollei, if it is equipped with the solenoid



...around the corner

type tripper. The 15-20 milli-second delay can be easily synchronized with most speedlights. However, with built-in contacts it should be hooked up with the "no delay" settings for speedlights. The advantage of speedlight,



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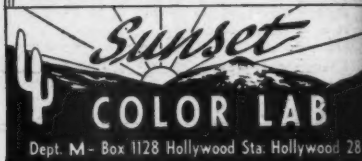
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making the exposure at about 1/5000 of a second, eliminates one of the bugaboos of small cameras—movement during exposure. Many magazine and newspaper photographers are using them for beautiful, crisp negatives.

It Can Always Be Better

Some improvements could be added to the Rollei. The built-in flash, mentioned above, for instance should be incorporated in the camera at the factory. In this country practically every camera has it, from Flash Brownies up. The coated Tessar taking lens is fine but the viewing lens and the ground glass should also be coated. This would increase the light transmission by about 15%.

Recently there has been a flurry among New York magazine photographers to get the inside of their Rolleis coated with "flak," a plushy looking material which can be sprayed onto metal. Someone discovered that the matte interior surfaces of the Rollei picture taking chamber were giving minute reflections under certain conditions, so the flak treatment was prescribed as a cure-all. In any case the factory should give the Rollei a non-

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It goes without saying that dropping the Rollei, exposing it to rain or saltwater mist is going to make short shrift of it. Monkeying with the lens or wiping it with anything but lens tissue is bad too.

Some precautions peculiar to the Rollei are in the technique of handling the shutter. The best practice is to move the film forward (which cocks the shutter) only at the time of making the exposure and in any case never to leave the shutter cocked overnight. Better to waste a frame than wear down the spring. When using the 1/500th sec. speed it is important to leave this speed showing in the peep window



...look one way, shoot another.

only during the time it is being used. At this speed an extra spring in the Compur Rapid 00 shutter is tensioned and it remains tensioned whether the camera shutter is cocked or not.

The delayed action mechanism needs exercising occasionally. It is a part of the camera and not the shutter system. Its springs are always wound and have a tendency to stick if not used.

Achilles Heel

Very few things are wrong, or can go wrong, with the Rollei in normal use. However, we might as well face the facts, the Rollei has a few weak spots. Its focusing hood leaves made from a fine spring steel are fragile. If the hood is up in viewing position and the camera gets a bump which damages them you might as well get a new hood assembly. Luckily they can be obtained from the American Rolleiflex

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Once in a long while the front plate that carries the two lenses back and forth may wear in its guides and become sloppy in its synchronizing the focus. Only an experienced camera technician should work on this.

The great advantage of not being able to make a double exposure with the Automatic Rollei may be a disadvantage; you can't make a double exposure with regular methods. To make one you must open the shutter on "bulb" and hold it open, and then use a lens cap to make your different shots.

There is a precaution the Rollei user should take with the Number 1 position, after starting a new film. The instructions say to wind the film forward until it comes to a stop at "1." Then the film transport crank must be turned back as far as it will go. If the crank is not turned back to a full stop position there may be a double exposure on the first frame. This is the only way it is possible to get an accidental double exposure.

On the Automatic Rollei the so called "sports" or eye level finder is not too satisfactory. There are wire finders on the market that fit over the top of the hood and do an excellent job for action work. Burleigh Brooks distributes this accessory.

It's fun to take the Rollei, settle down and learn how to use it. If you can afford it—the list price is now \$307.50 including excise tax—you will have a wonderful, versatile camera. Many of the fine pictures of our time have been made with it.

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Amateur Report

Continued from page 12

I first bought my camera, I put an order in for a box a month which they send me automatically—along with a bill, of course.

"My wife's got the right idea about this new camera. She says that I used to take my Rollei out, shoot a roll of film and come back with only a few pictures. Now every time I shoot, I get a picture. If I miss, I can take it over again, right on the same spot, the very next minute.

"Right now, of course, you can't get any duplicates unless you take a second picture; or unless you copy your own photograph or send it to a finisher to be copied. The charge made by a finisher is usually about 25c for two copies.

"There are two adjustments on the Land camera. First, the focusing is from three feet to infinity. It's something like a folding postcard camera only it's easier to operate. Second, the diaphragm can be opened to any of eight different stops. You press the shutter, release the developer, count 60, open up the back of the camera, and lift out your developed and printed picture."

Standing in front of Mr. Lauber's restaurant supply store in Cincinnati's market square the other day, a MODERN PHOTOGRAPHY reporter watched how the appearance of a Land camera immediately attracted a crowd. He made notes of a few of the comments:

"It's a trick. Watch, they're going to try to sell you something."

"Did you see that?"

From nowhere amateur and professional photographers appeared. Their comments were less awed and a lot more critical.

"The shutter is fixed at 1/60th and you can't do a thing better with it."

"Not very good detail."

"All the prints are toned in sepia. I don't like sepia. Too flat."

"You know what I mean. It's not for the real amateur. No filters, no fast shutter speed, and worst of all, no negative. You can't enlarge, crop, dodge. You can't alter anything."

But as far as Mr. Lauber is concerned, the Land camera is what he wants, for the CINCINNATI ENQUIRER recently carried his classified advertisement which read: "For Sale, Automatic Rolleiflex, complete with flash. Solar enlarger with lens and easel, about a foot and a half stack of assorted en-

larging paper
He got his

Girl, Mirror

Continued
background which we just such

We played haphazardly at the table and the model was slip to give dressing room

The light is dimly pointed at so the light without having

My student class skydiving light is dimly could get ing a flood level and a light piece which would

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larging papers, and accessories. \$300.*
He got his price the same day.

Girl, Mirror

Continued from page 52

background and used a dressing table which we keep around the studio for just such occasions.

We placed a few perfume bottles haphazardly over the top of the dressing table and the scene was set. The model was instructed to wear a half slip to give the pictures a natural dressing room atmosphere.

The lighting for the scene was relatively simple. A couple of No. 2's were pointed at the wall alongside the set so the light would reflect onto the set without harshness.

My studio fortunately has a frosted glass skylight, so that the overhead light is diffused. An amateur at home could get the same effect by mounting a floodlamp on a stand at a high level and shooting the light through a light piece of loosely woven cloth, which would diffuse the light.

On the left hand side of the model, back of her, we also set up a couple of floods, making certain that they were far enough away to prevent a

glare. I stood with my Argoflex directly back of her.

I deliberately tried to work under homelike conditions and let the model go ahead and do whatever she liked. I also moved lights around to vary the effects and got some pictures of awkward and ungainly poses and containing some bad faults.

In some pictures, the presence of the towel was disturbing. In others, the symmetry of muscles, back and mirror was absent.

However, when the model began to comb her hair, some interesting shots appeared. Natural acts always cause that. The one I liked best is the picture showing her left arm framing her head, while the right hand holds her hair at the nape of her neck.

It was taken with my Argoflex at 1/25 of a second with the shutter open at F:11. I used Super XX film.

To me this picture has all the grace and charm of a lovely woman without the usual corny approach. The model's body has beautiful lines, and I tried to hold the entire scene in harmony.

Next time you're indoors for the afternoon, or evening, try your camera luck with a girl and a mirror.



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How to Make a Sequence

Continued from page 83

(3) He brightens up a bit as he heaves onto the scene and marks out the proposed new location for the bush. Perhaps the bush in its present location can be shown in the background.

(4) He digs the new hole, mopping his forehead a time or two.

(5) He puts cinders and manure in the bottom of the new hole.

(6) A pause as Dad sits in a lawn chair with a glass of lemonade and cogitates about the vast logistics of the work to come. His tools are scattered around. Perhaps the rosebush is in the foreground of the picture. By now, Dad has worked up a definite antagonism toward the bush.

(7) He prunes the bush back to about 18 inches high, so he won't get stuck with the thorny canes.

(8) He digs around the rosebush and gets ready to lift it out of its old spot.

(9) At this point Mom comes out and gives some good advice to which Dad listens in a somewhat condescending fashion. The hole should have been two feet further away.

(10) The bush is placed in its new position.

(11) Here's a chance for a closeup of Dad's big workshoes stamping down the dirt.

(12) The family all comes out to stand around in discussion of (and taking a good deal of the credit for) the morning's enterprise. Dad, resignedly, is filling up the old hole.

Now, you no doubt will want to shoot several different angles on each "shot." Then there will be unforeseen bits of action. For example, be ready to shoot when Dad sucks the finger that got snagged on a thorn, and growls unprintables as he stomps into the house for the iodine.

The planned sequence gives opportunity for more painstaking technique than does the strictly candid series. There is plenty of time for checking the light with a meter, using a filter if there is blue sky in the composition, trying out some fill-in flash if the sunlight is very bright and Dad has a floppily brimmed hat on.

Actually in shooting a photo sequence there is often no such sharp line of demarcation as "candid" and "planned." It can easily be a combination of both. You might accidentally happen onto a bit of interesting active-

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ity, but still have time to do a little planning in advance. This kind of photography is a half-cross between the single shot news, illustration, documentary, or salon picture—and the highly complex and specialized work of a movie production. Like any other kind of photography, its meaning, and value depends on the background, point of view, imagination, and technical skill of the man behind the camera.

Babies in Color

Continued from page 63

more than a second or two.

Another partial solution was to use a camera with a range finder so that last minute focusing adjustments could be made. In order to be sure of the framing of my pictures at close distances, where standard finders are rarely accurate enough, I made several wide margin masks to go over the front wire frame on my Graphic to give the exact field included at a certain distance—say 4'. By setting the footage scale at this distance I got quite consistent results.

I have referred several times to changing flashbulbs. There may be people who occasionally take good baby pictures with sunlight or regular

studio lights, but I think flash is more practical for shooting large size color transparencies. Babies won't face direct sunlight, so that even in working outdoors it can only be used for a backlight with flash to give the main front illumination. And with even the brightest photo-flood setup, exposures can rarely be made faster than 1/10 sec. at F:5.6. This is neither satisfactory for stopping a baby's movements nor for giving sufficient depth of focus with the 6" to 8 1/2" focal length lenses that are used on 4 x 5 or larger cameras.

These restrictions do not necessarily apply to the amateur, however. By using 35mm or 2 1/4 x 2 1/4 film, he can obtain excellent quality transparencies with lighting that would produce hopeless results on larger film. It has always seemed to me that the finest quality of light is provided by a north skylight or open shade, and with a small camera I have found that I can get fine results in this soft light with exposures about 1/25 sec. at F:2.8 to F:4. With the faster color films such as Kodacolor, even less exposure is needed. A word of caution here, though. Don't forget to use a color correction filter to remove the excess blue light from the sky. I use either a C1/8 or C1/4 Harrison filter



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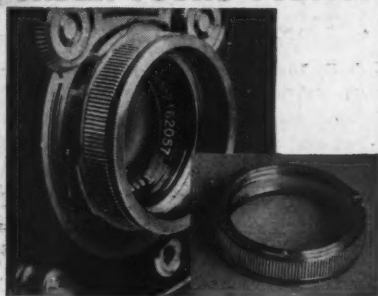
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to warm up the shots. Nothing looks ghastlier than a face with too much blue in it.

The main advantage of flash for taking color pictures of babies is the amount and consistency of the light it provides. Record shots can be made with only one bulb, but for top quality results a minimum of three bulbs should be used, and often as many as five or six or even better.

The object of any type of lighting setup is to provide a basic illumination that will not produce bad shadow pockets, no matter which way the baby turns, nor distracting cross-shadows on the face or background. For commercial color pictures the sparkling quality resulting from strong side or backlighting (a la Hollywood) is likely to add to their salability.

A three light arrangement can be made to fill these requirements only by having some of the lights serve a double purpose. One light close to the lens will provide a front illumination with practically no shadows. The two other lights are used both to give a side or backlight, and by being turned so that they spill over on the background, to illuminate and remove shadows on the background. The color picture at the beginning of this article was shot with this arrangement of lights.

Often better results can be obtained with two bulbs in front. One is used at about 45 degrees above and to one side of the lens, while the other is close to the lens on the opposite side from the key light. Although a top light on the hair, or separate lights on the background can sometimes be used, too many tend to clutter up the set and slow down the shooting. It is desirable from both a physical and psychological standpoint to use the most simple setup consistent with high quality technical results.

Photo Markets

Continued from page 18

work it is doing may be of sufficient appeal to many photographers. They can use principally, good pictures of old people, children, families, ways and conditions of work, foreign street scenes, ration-queues. The pictures need not necessarily be salon print quality; human appeal is as important as clarity. Address photographs to Harold Gauer, Milwaukee CARE, 125 E. Wells St., Milwaukee 2, Wisc.

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 Box 612 B, LaCrosse, Wisc.

90 Minute Color

Continued from page 58

In this step as in all others involving solutions, agitate the film. The purpose of the first step is to develop the film to a black-and-white negative. At the end of 15 minutes, drain the film for five seconds and proceed.

Step 2. Rinse. The film should be rinsed for a minute in running water at 65-72° F. This step is performed in complete darkness. Total elapsed time: 16 minutes.

Step 3. Hardener. Harden the film in the hardener for 5-10 minutes at 66-70° F. The tolerance in hardening time allows for delays in the reversal exposure between the hardener and the succeeding wash. Agitate the film once every two minutes.

After the film has been in the hardener for three minutes, the room lights may be turned on and left on for the remaining steps.

Do not wash the film at this point. Washing the film before the reversal exposure may result in greenish transparencies.

Total elapsed time: 21-26 minutes. Clocks should now be reset to 0.

Step 4. Reversal. Remove the film from the hardener and while still wet with the hardener, expose each side for at least five seconds to the light of a No. 1 floodlamp placed a foot from the film or hold the film for at least five seconds between two No. 1 floodlamps located two feet apart.

Use the cover of the hardener tank or a tray to catch the drippings. Use protective sheets of glass between the lamp and the film.

Omission of the reversal exposure is likely to cause greenish results.

Step 5. Wash. The film should be washed for five minutes in running water at 65-72° F.


Step 6. Color Development. Develop the film for 20 minutes in the color developer at 66-70° F. Agitate every two minutes.

The back of the film turns blue-green during the process. Total elapsed time: 25 minutes.


Step 7. Wash. Wash the film for five minutes in running water at 65-72° F. Total elapsed time: 30 minutes.

Step 8. Clear. Clear the film for five minutes in the clearing and fixing bath at 66-70° F. Failure to use this bath after the color developer will result in badly stained transparencies.

Agitate the film every two minutes.




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Save the solution for Step 12. Total elapsed time: 35 minutes.

Step 9. Rinse the film in running water at 65-72° F. for not less than 30 seconds or more than 90 seconds. This time range is critical. The film may get a slight greenish tint if washed too long. Total elapsed time: 36 minutes.

Step 10. Bleach. The silver image is bleached for 10 minutes in the bleaching solution at 66-70° F. During this step the metallic silver is converted to a soluble form and the emulsion turns light brown. (Note that the bleaching solution cannot be kept in a metal tank for any length of time or it will corrode it.) Agitate the film every two minutes. Total elapsed time: 46 minutes.

Step 11. Rinse. Rinse the film in running water at 65-72° F. for a minute. Total elapsed time: 47 minutes.

Step 12. Fix. Using the same solution as in step 8, fix the film for five minutes in the clearing and fixing bath at 66-70° F. Failure to use the clearing and fixing bath at this stage will cause the film to retain its opalescent appearance after it is dry.

The emulsion turns dark brown during this step. While wet it looks

warmer than it will dry. The brightness increases and the over-all density decreases.

Agitate every two minutes. Total elapsed time: 52 minutes.

Step 13. Wash. Wash the film for 10 minutes in running water at 65-72° F. Total elapsed time: 62 minutes.

Step 14. Remove water drops. Dip film in a wetting agent solution or wipe carefully with a chamois or soft sponge. The wetting agent is preferable because it eliminates the danger to the emulsion and prevents water spots. Total elapsed time: 63 minutes.

The total elapsed time in darkness and daylight is now between 84 and 89 minutes.

Step 15. Dry. Ektachrome film is more slippery than other films and, therefore, dental clips should be used to hang it up to dry. The film should be dried in the usual manner and as fast as practicable.

Drying at 70° F. in a blast of air is desirable. Excessive heat should be avoided, however.

Until the film is dry, it appears somewhat opaque. The front looks brownish and the back bluish. This does not indicate improper fixing.

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The dry transparency will be clear. When viewing the wet transparency, remember that it will be somewhat colder in color when dry.

Should it be necessary to halt the processing of Ektachrome once a batch has been started, follow this procedure. After developing the film in the first developer, rinse it in running water for a minute and place it in a stop bath (such as Kodak SB-1) for five minutes. Room lights can be turned on after the film has been in the stop bath for three minutes.

Then wash the film for five minutes in running water and dry it in subdued light. To avoid excessive reversal exposure, repack the dry sheets of film in a film box, using regular film paper separators between sheets.

When processing is resumed, soak the film for five minutes in plain water, then proceed with the hardener, reversal exposure and remainder of the processing.

There are, of course, many things that can go wrong in Ektachrome processing. Following is a check list which may be used to find out what happened when bad transparencies result:

1. Off-color transparencies may be caused by improper mixing of chemicals. It is particularly important that the required volume of water be used and that it be free of sediment, filtered if necessary.

2. Off-color transparencies may result from contamination of solutions by other chemicals or by introducing one solution into another.

3. Off-color transparencies may result from using exhausted solutions. Keep an accurate record of the amount of film processed.

4. Off-color results also may come from solutions that are too old.

5. Adequate agitation is important.

6. Greenish transparencies may result if the film is held too long after exposure. High temperature and humidity may affect the color balance. They may affect the emulsion layers to different degrees.

7. Over-all fog may result if a safelight is used while the film is being loaded in hangers or reels or during the first three steps.

8. Temperature of processing solutions and wash water is critical. If they are too cold, the results may be bluish or even bluish-green in extreme cases. If the solutions are too warm, the transparencies may be reddish.

9. Reticulation or frilling of the



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emulsion along the edge of the film may occur if the temperature of the processing solutions is too high.

10. Brownish streaks visible by reflected light on the emulsion side of the film may result if film is insufficiently washed after first developer.

11. Greenish transparencies will result from washing the film between the hardener and reversal steps.

12. Greenish results will occur if the reversal exposure is omitted.

13. Red-orange results will occur if the clearing and fixing bath is not used after the color developer.

14. The film will retain its opalescent appearance after it is dry if the clearing and fixing bath is omitted after the bleach.

15. A slight greenish tint will occur if the film is washed too long in step 9.

Young Man with a Camera

Continued from page 41

ple I want to photograph," protested Croner. "I'm not interested in photographing Churchill or Vishinsky."

The editor shrugged and turned away. Ted tried another magazine. "You've got a good thing here, but there's no central idea," this editor said. "You've got to have a gimmick. Go in a cafeteria and do a series on how people grab things, or how they drink coffee, or how women put on their lipstick."

Ted didn't show his cafeteria pictures to any more editors. "Since they gave me pleasure I continued doing them for myself. I went on and photographed the subways and then I realized I wanted to photograph the City."

The summer had passed and Brodovitch was beginning a fall class. Ted enrolled again and, somewhat hesitantly, showed him the cafeteria pictures. "He gave them a tremendously enthusiastic reception," said Croner. "I never expected anyone to feel that strongly about them. As much as I liked them he liked them even more."

On the strength of these pictures Brodovitch began giving Croner small assignments for *Harper's Bazaar*. The first few—the Madison Square Garden horse show and a beauty salon—were journalistic but soon Ted was doing fashions as well. To his surprise and delight he found his fashions began to assume a totally new and original character.

At first some of the more orthodox fashion editors were a bit appalled at

his style. He making his tive. They h and the sex fashion ph stumble upon dent. He sa fashion mag decided wh tuted bad graphs. The an overly g with pricele take the thi any reality. be alive. If poses, why you're payin life."

Croner's reason for the cause, simply put, is to photograph them. It's a step, or if a girl cross on the The likability of a girl represents a problem. It can be a mechanical problem. Photographing a girl is always a deeper experience for a man. It can make a girl feel if she appears sterile, he is breaking through the making her feel like make you love. I got it when I saw all the vibrations. It makes her feel like sitting across from you."

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his style. He committed the heresy of making his models physically attractive. They had vivacity and sparkle—and the sexiest hips ever seen in a fashion photograph. Croner didn't stumble upon his new style by accident. He sat down with a stack of fashion magazines in front of him and decided what in his opinion constituted bad and good fashion photographs. The bad, he felt, "Contained an overly grandiose feeling, cluttered with priceless objects, that seemed to take the thing completely away from any reality. I think your girl should be alive. If you're going to use stock poses, why not use a mannequin? If you're paying a girl, it's to produce life."

Croner's models have sexy hips because, simply enough, he likes to photograph them full on, in the midst of a step, or if standing, by having the girl cross one long leg over the other. The likability with which he invests a girl represents a more difficult problem. It cannot be brought out by mechanical posing tricks. The photographing of a fashion model is always a deep, if short lived, emotional experience for Croner. Asked how he can make a girl seem endearing, even if she appears somewhat cold and sterile, he earnestly replies, "By breaking through the superficiality, making her do the things that will make you love her. You know you've got it when suddenly to you she has all the vibrancy and charm which makes her the kind of girl you want sitting across a cocktail table from you."

Ted works hard in establishing a comradeship affection between himself and the models. "Look," he will shout at the girls, "I love you! I want you to love me!"

The amused, lively young faces and the relaxed, graceful bodies, that are the hallmark of a Croner fashion photograph, are clear enough indications the model was having a good time posing for this photographer. Asked how come the mood of good fun in his pictures, he grinned and said, "By carrying on like a silly fool. By making like this." He rose to his feet, contorted his long body in ridiculous poses and made horrible faces.

He reached out for a copy of *Glamour* and pointed to a page showing a photograph of two girls gayly walking around a fountain. "I walked 'em around and around until they

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were so confused they thought they
were playing," he said.

Croner says: "I have only one qual-
ity: I try to give life and purpose to
the models."

"I'm told to show a coat gives the
wearer a feeling of freedom and grace
and that it hangs lightly from the
shoulders. I try to create a situation
so that the model will appear to be
moving freely, gracefully and hardly
conscious of her coat. If the girl can
give you that feeling then the coat
manufacturer is happy. When the
coat is seen in a fashion magazine,
readers attribute the girl's radiance
to her garments. That's my whole
technique. I don't think it's unique
or original and I'm sincere in saying
I try to do only that."

Croner, along with John Rawlings,
Dick Avedon and a host of other
fashion photographers, has delib-
erately gone back to photography's in-
fancy for his style of illumination. His
studio ceiling is one huge skylight
and the walls are painted white. The
result is excellent fashion lighting,
even, yet definite enough to high-
light all the folds in the garment. He
switches on several huge floods in
murky weather, throwing their beams
on the white walls, illuminating the
subject in their reflected light. Ted
hasn't fired a flashbulb since his army
days. This isn't due to any prejudice
against flash photographs but because
so far he has been able to do what
he wanted to do in photography
without it. "I don't believe in impos-
ing any limits on myself. I expect to
be using flash soon because I've been
restricting myself without it," he says.

Talking with a friend in the warm
afternoon sun, in the park in front
of the Plaza Hotel in New York, Ted
watched a man using a Mercury
minicam. He was taking a picture of
his family of six people. He lined
them up in a row, and asked them
to sit on some stone steps. Backing off
10 yards, he squinted into the finder,
and then asked his family to move
closer together—they were seated
about 6 inches apart.

Ted said: "That man is shooting
on a piece of film about an inch
square. From where he's standing, his
subjects will each be 1/16 of an inch
on the film. Yet he asks them to sit
closer together, when, back 10 yards
away as he is, he already has room
on each side of them of 4 yards that
will appear in the picture, anyway.

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"Why are amateurs afraid to come close-up? Why did that man back off 10 yards and reduce his family, his main subjects, to less than 10% of the film. I can never figure out why the amateur is so afraid of out-of-doors close-ups. When you get close-up, you get details of the flesh, the hair, character lines, clothing texture—all these things help. But at a distance of 30 feet, using an inch square piece of film, shooting six people as a subject—what can the picture say about the subjects? I often sit here with Dick Avedon; we have watched this same thing happen so many times."

It's not an easy thing for a photographer to analyze his own style but at a visitor's insistence Ted reluctantly gave it a try. "My point of view towards people isn't satirical or pitying," He paused and said slowly, "I think it's examination, maybe. It's like being on a trip alone and you want to point out the things you've seen to people who aren't there. Not just how high up you were, but the complete emotional experience."

"I imagine everyone's been touched by little fine things that give an emotional tingle inside—amazed at huge crowds, moved by the loneliness of fellow men—but Hell's Bells, when it's time to take pictures they forget their own emotions and photograph a backlighted column! Nothing is wrong if you truly want to photograph a column, only don't photograph it because you've seen it in a magazine."

"I fell in love with people in subways and cafeterias." He walked over to a cabinet and selected at random a rather frightening closeup, taken slightly from the rear, of a man devouring a doughnut. "I like this because of its feeling of intimacy... the feeling you get so much in New York. When you look up you're right close to a man's ear and he's stuffing something into his mouth. That's what's so darn difficult, to get that intimacy."

Coffee Break

Continued from page 10

—but no matter what the girl says, I tell her that a man does close his eyes and I can prove it. Then I show her the picture of the farmer and his calf. I have yet to flash this picture on a girl who doesn't become enthusiastic about it after that build-up. And I have yet to see a girl 'freeze up' again when I return to the camera."

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technician's notes

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... that you can save several dollars if, when buying a beaded screen, you purchase the "filler" only; instead of the screen complete with stand and roller? A filler is the fabric, with its beads, but without the stand and spring roller. In many homes, this filler can be suspended from a ceiling, or from one of the curtain rods over a window in the parlor. This eliminates the unwieldy stand, and establishes an exact position for your screen, making subsequent set-ups and focussing much simpler.

... that for ideal movie projection a screen with a proportion of three to four is required. The screen should have a black border around all four sides and the projected picture should overlap onto the dead black border evenly around all four sides. By using the black border to crop the fuzzy, dirty edges of the projector aperture, a clean cut frame line will result on the screen. This is how the movie theatres accomplish their professional looking results.

... that a simple, quick and convenient method of cooling solutions, especially in tanks, can be achieved by freezing some water in test tubes? Purchase a few glass test tubes of at least one inch in diameter and six or more inches in length, with corks. Do not fill the tubes completely with water, for a bit of space should be allowed for expansion. A good proportion is about 80% water and 20% air. Then cork and place in freezing compartment of your electric refrigerator. When ready to cool the solution, simply use the cold tube like a stirring rod. This will not dilute the solutions.

When cooled to the proper temperature, rinse the tube off in cold water and replace in the refrigerator so that it will be handy for the next occasion.

...that if you wish to make focus tests, steadiness tests, or lens tests with your movie camera, you can save money by using positive film stock instead of the usual negative film? And, if you are shooting only brief hand tests, time too can be saved, for positive stock can be developed quickly, and fixes fast under darkroom red light conditions. Positive *dries* faster too. After shooting the test, do not unthread the camera. Simply remove the camera door after the red light has been turned on, and tear the film below the lower sprocket wheel. Be sure and replace the door on the camera after each piece of film has been removed. If the tests are of only a foot or two in length, a lower take-up spool is not necessary. Be sure though that you replace the take-up spool following the final test.

...that if you haven't found a convenient and practical method of preventing film on movie reels from unwinding during storage, there is a simple solution? At the stationery counter of any dime store you can buy a punch with a hole about three-eighths of an inch in diameter. Near the end of the film punch six or seven holes in the picture portion. The holes should join each other, making a long narrow opening in the film. Place a piece of Scotch tape over this slot; when pressed against the roll the sticky side of the tape will adhere, through the slot, to the film underneath.

...that a few of the larger hardware stores stock "camera levels"? These are a *must* with movie cameras, and can be used to advantage on almost every camera. They come in one-way and two-way models. The two-way types are either T shaped, or L shaped. Their largest dimension is an inch and a quarter, small enough to be mounted on small cameras and on tripods. For "pan" shots with movie cameras, the tripod pan head should be perfectly level in both directions; otherwise, at the finish of the shot, the horizon will be running uphill, and buildings will be leaning unnaturally.

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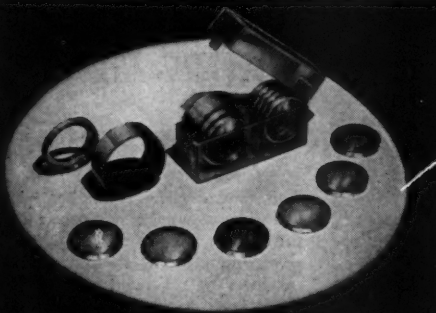
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Continued from page 33

—the sharply pronounced convergence of vertical lines in oblique views —was deliberately used to create the strongest impression of "depth."

There have been several interesting additions to the list of wide angle lenses in the past few months. They are coated and in modern shutters with built-in flash. The Eastman Ektars of 80mm and 100mm are designed to cover the 4 x 5 and 5 x 7 negatives. They have an angle of view of 75 degrees, when wide open at F:6.3 and 80 degrees when stopped down to F:16. Bausch & Lomb's 88-mm wide angle lens is now supplied in the Graphex shutter. On a 4 x 5 negative it has an angle view of 85 degrees at its wide open aperture of F:6.8. Wollensak's wide angle Raptars are fast, F:6.8, and cover 84 degrees with a 3 1/2 inch lens on 4 x 5 film.

Incidentally, even the most outrageously "distorted" wide-angle rendering will appear acceptable to the eye the moment such a picture is viewed from its true center of perspective. For contact prints, this is the point perpendicular to the center of the picture at a distance equal to the focal length of the lens used to take the picture. When one views an enlargement, this distance has to be multiplied by the ratio of the enlargement. For instance, the picture on page 28 was taken with a lens with a focal length of five-eighths of an inch on 2 1/4 x 2 1/4 inch film. In the reproduction, the negative was enlarged roughly 3 1/2 times linear. Multiply 5/8 by 3 1/2, and you get 2-3/16 inches as the correct viewing distance. Of course, a person with normal eyesight will never be able to get this close to the page, and still see a clear image. Consequently such a person can never get a "true" impression of this picture. But a very near-sighted person might be able to view this closely, and by squinting will get a fairly clear view of the photograph which will suddenly appear "natural" and un-distorted. See whether you can do it yourself.

When working with wide-angle lenses, a photographer must keep in mind several things. First, there is the danger of cutting off the corners of the image by using a lens-shade that is too long. The more extreme wide-angle lenses cannot be used with any lens-shade whatsoever, and the more moderate wide-angle lenses demand

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special short wide lens-shades. Often, even a filterholder that projects just a little too far will cut off the corners of the image. A very careful check-up on the groundglass, with the diaphragm of the lens well stopped down, is the only way to determine whether or not corners are cut off. Many wide-angle lenses just cover the negative size for which they are designed, but their covering power is insufficient to permit the use of camera swings, and the raising or sliding movement of the camera front. Again, only careful groundglass observation can determine to what extent corrections can be made by means of swings without invoking the risk of cutting off parts of the image. In architectural photography, if verticals must appear parallel in the picture instead of converging, especially great care must be taken to keep the film perfectly perpendicular, since the peculiar "wide-angle perspective" will exaggerate even the slightest deviation to a degree to which they appear very noticeable and annoying. On the other hand, if proper consideration is given to the particular demands of the subject, this peculiarity of wide-angle lenses can be used advantageously to

create a dramatic impression of height or depth. The relative large apertures of the faster wide-angle lenses may be used for the purpose of focusing more easily. They must be stopped down considerably, however, if critical overall definition is needed. Even the rendering of slow wide-angle lenses improves with the use of small apertures, and the working diaphragm opening of the three-inch Hypergon is F:90.

An unavoidable weakness of all wide-angle lenses is the more or less pronounced decrease in image-brightness toward the edges of the negative; this is especially noticeable and objectionable in color transparencies. In black-and-white photography, the best way to avoid its undesirable consequences is to expose the negative generously, and to burn in the slightly over-exposed center part of the image during enlarging. Otherwise, the edges of the negative may be so thin that they will print very badly. Apart from these few considerations, however, wide-angle photography is no more difficult than taking pictures with ordinary lenses. But it is often a lot more fun because of the unusual effects it permits a creative photographer to achieve.



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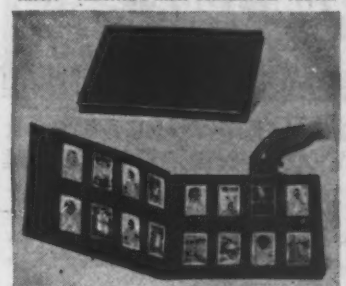
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books about photography

Fred Archer On Portraiture

By Fred Archer

Camera Craft Pub. Co. \$5.75

Now and then the editors of MODERN PHOTOGRAPHY base a regular feature article around a book just off the press. Books selected for this treatment are those which the editors feel are outstanding among their type; the last book to be covered in a feature article was *Fred Archer On Portraiture* in the May '49 issue of MINICAM.



Fred Archer is not a writer. He handles sentences with boxing gloves—but at the end of each round he has made his points with a clarity hard to equal. The equipment his lighting plans call for are within the reach of any advanced amateur. Posing problems, make-up, retouching, camera adjustments, and lighting positions are detailed in text supplemented by several hundred pictures and diagrams. There are 220 pages in the book, divided into 24 chapters. Fifteen chapters are devoted to special problems such as exposure, negative development, individual features, and the like; the remaining chapters deal with specific types of lighting, i. e. front-lighting, side-lighting, back-lighting, three-quarter lighting, glamour lighting, etc. The beginner will find this book understandable enough to follow, but it will

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Film Form

By Sergei Eisenstein

Edited and translated by Jay Leyda
Harcourt, Brace & Co. \$4.50

Too frequently the directors and planners of motion pictures have had neither time nor aptitude for putting on paper what they have learned through cut-and-try experience. The late and famous Russian director, Sergei Eisenstein, fortunately was uninhibited in both these directions. From his prolific writings, two volumes have been published in English: *The Film Sense*, in 1942, and now, *Film Form*.

A compilation of essays (as *Film Form* is) often covers a multitude of sins; in this book they are represented by disunity, repetition, and digression. But the essay's charm is here, too, revealed by the warm, personal element,

the gentle wit, and an easy-going manner. Definitely not light reading, Eisenstein's first concern has been with theory and aesthetics; to formulate, through critical analysis, working principles for the film as an art form. He has, however, illustrated the essays so tellingly from his own experience, as well as from the world's literature and art, that for the most part they are extremely lucid. Sometimes dogmatic, usually brilliant, the essays represent the rich blend of theories and experiences of an urbane and cultured man.

While Eisenstein's films (*Potemkin*, *October*, *Alexander Nevsky*, *Ivan the Terrible*) figure heavily in some of the discussions, a knowledge of them is unnecessary. Essential to a clear understanding of the essays, rather, is Eisenstein's concept of "montage." By this term he meant far more than the simple joining of film in editing. To Eisenstein, montage was a creative act by which the whole (the spliced film-strip) became greater than the sum of its parts (the individual shots). Starting with montage, succeeding essays

develop the various visual and psychological techniques the film maker has at his command.

Twelve essays, written between 1928 and 1944, make up the book. Of particular interest in this country are two. One, "A Course in Treatment," describes in detail Eisenstein's preliminary work for Paramount on Dreiser's *An American Tragedy*; how the central social theme was carefully built up, how each situation developed this, and why Hollywood finally shelved the finished version in favor of a murder mystery treatment. The second, "Dickens, Griffith and the Film Today," points out the influence of the great American director on early Russian films and is remarkable for Eisenstein's familiarity with American films.

In the translating and arranging of the essays that make up the book, editor Jay Leyda has done an enviable job of preparing them for American readership. *Film Form* is a solid book, one of the few in the field today. For film makers and for serious cinema students, it provides a handbook of creative film thinking.

Modern PHOTOGRAPHY'S Book Department

All of the books listed here are recommended by the Editors of
Modern Photography for their information and entertainment value.

books of general interest

- 1 **This is Photography** by Thomas H. Miller & Wyatt Brummit.
Not a primer, but a sound introduction to photography in its many phases.
260p., profusely illus. \$2.00
- 2 **Film Form** by Sergei Eisenstein.
Reviewed this issue.
279p., 10 illus. \$4.50

books on "how-to-do-it"

- 3 **Fred Archer on Portraiture** by Fred Archer.
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last word

letters to the editor

Darkroom Magic...

Sirs:

The enclosed photo is the direct result of trying out some of the ideas suggested by MINICAM articles in recent issues. The portrait was made in my living room, using spots and photo-



floods; the fish netting was photographed on the beach with a Ciroflex. Experimentation in the darkroom led to combining the two separate negatives into a single print. First the pattern shot of the fish net was projected onto enlarging paper, with the area where the face was to be dodged out with a piece of paper. Then the face itself was projected into the unexposed area by burning it in through a hole cut in a sheet of cardboard. The final result is one of my favorite pictures because to me it conveys a feeling of mystery and beauty that the original straight portrait somehow seemed to lack.

Los Angeles

Bill Luther

Merry-go-round...

Sirs:

A few months ago you published an article on infra-red photography (Candidates In The Dark—March '49) which was just what I had been waiting for. The author, however, suggested that chemicals needed for coating regular flash bulbs to make them suitable for infra-red could be obtained from Central Scientific Company. I wrote them and they said "no soap" and referred

me to Burke & James, Inc. These people said "sorry" and referred me to Central Camera Company. I got the same answer here and was referred to Jen Products Co. These people said all the others had said and more too.

I wonder if you could tell me where to get chemicals to coat my bulbs as explained in the article in your magazine that got me started on this merry-go-round in the first place.

Dallas, Texas

E. H. Sieberg

• The bug in the works was very likely the fact that author Jimmy Kyle forgot to mention that the required dyes are carried by Central Scientific Co., 1700 Irving Park Rd., Chicago, as Biological Stains rather than Photographic Dyes. In contacting any distributor of National Aniline Division for these dyes, be sure to refer to them as Biological Stains.—Ed.

The Nude on 54...

Sirs:

This is the first time I have ever imposed upon the editors of my favorite photo magazine by letter, but I would very much like to own a copy of Mr. Robert Kohl's photograph (the nude at the window) which appeared in the June issue. Can you tell me how to go about purchasing a copy?

Sauk Center, Iowa Giles Preston

Sirs:

The most shapely and undoubtedly the most beautiful nude you have ever published was on page 54 of the June issue. I don't see why you always have to print back views of nudes. Why don't you print front views?

Ft. Wayne, Indiana

W. Baier

• Mr. Preston, we have forwarded your query to Mr. Kohl. Mr. Baier, you're kidding!—Ed.

Box Camera Fan...

Sirs:

I have read MINICAM for several months and consider it the best American publication that comes overseas. From the sound of things, MODERN should be even better. My only objection is that you pay too little attention to pictures made with cheap cameras.

Enclosed is a snapshot made with a

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much like



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very simple box camera. I would very much like to see several pages of your



magazine devoted to the makers of pictures who use inexpensive equipment.

The Hague,
Holland

J. L. Buschgens

Dynamite...

Sirs:

It seems to me that every time I open a photo magazine another picture of a cat pops into my face.

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Dayton, Ohio

Paul Burkhardt



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More About Cliches Verres...

Sirs:

Mr. Dembling's article on the Cliche Verre process in the June issue is a welcome addition to the literature of the history of photography. It may interest your readers to know that the process was as old as photography itself. In the London *Literary Gazette* for March 23, 1839, J. F. Havell and T. J. Willmore announced that by drawing with a stylus on smoked glass they made transparencies which they printed on what was then called "photogenic paper." Fox Talbot in the next issue claimed that he had made prints in this manner "nearly five years ago."

The process was introduced into America by John W. Ehninger, who published in 1859 a series of 12 cliches verres drawn by as many American artists, including Asher B. Durand, E. Leutze (who painted "Washington Crossing the Delaware") and Eastman Johnson.

In the Preface to his book, which was titled *Autograph Etchings by American Artists*, he says that in 1857 he received a clipping from a friend in Germany describing a process somewhat different than that used by the Barbizon painters. Glass was painted with white lead, the design was drawn upon it with a needle, and the paint was made opaque by immersing it in sulphuret of potassium. Ehninger tried this technique without success, and after much experimentation found it possible to use wet collodion plate "rendered opaque by a deposition of nitrate of silver. This produces a coating of almost inappreciable thickness, opaque, very readily removed, and of a light greyish color." The prepared plate is laid on any dark material—black cloth—and drawn upon by the artist with a needle. Where he draws, a black line appears. A further refinement of the process gives half-tints. The back of the glass is coated with a yellow varnish made of asphalt dissolved in turpentine. This coating is drawn upon where delicate half tints are required, and is removed with alcohol where the strong outlines originally drawn are to be preserved.

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National Graflex, 2 1/2x2 1/2, f3.5 Tessar	52.89

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Rolleicord I, f3.8 Zeiss lens	69.49
Rolleicord II, f3.5 Zeiss lens	99.89
4 1/2 Rolleiiflex, f3.5 Tessar	75.00
Rolleiflex Standard, f3.5 Tessar	114.89
Welta Perfecta, f3.8 Tessar	69.89
Welta Perfecta, f3.5 Trioplan	59.89
2 1/2x2 1/2	59.89
Voigtlander Superb, f3.5 Skopar	69.89
2 1/2x2 1/2	69.89
Zeiss Ikonoflex I, f3.5 Zeiss	125.00
Zeiss Ikonoflex II, f3.5 Zeiss	195.00
Zeiss Ikonoflex III, f2.8 Sonnar	258.89
1 1/2 (35mm)	

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DeJur 58	6.89
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DeJur Dual Professional	17.89
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General Electric PR-1	12.89
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9x12 Voigtlander, same as above but in 9x12cm size	40.89
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9x12 Zeiss Maximar; same as above but in 9x12cm size	50.89
6x9 Film Pack Camera, f4.5 Compur Shutter; double extension bellows; film pack adapter; 3 cut film holders	39.89
9x12 Film Pack Camera; same as above but in 9x12cm size	42.89

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2 1/4x3 1/4 Adv. Speed Graphic, f4.5 ctd Optar, Kalart Range Finder, Flash	149.89
2 1/4x3 1/4 Busch Pressman, f4.5 ctd Ektar, Synchro Shutter, Kalart RF, Flashgun	128.89
2 1/4x3 1/4 Pacemaker Crown Graphic, ctd Ektar, Synchro Shutter, Kalart RF, Flash Gun	158.89
2 1/4x3 1/4 Pacemaker Speed Graphic, f4.5 ctd Ektar, Synchro Shutter, Kalart RF, Flash Gun	178.89
4 1/2 Adv. Speed Graphic, f4.7 Wollensak, Kalart RF, Flashgun	159.89

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Bell & Howell Sportster, f2.5	69.89
Bell & Howell Film Auto 8, 2 lens Turret, ctd 1/4" f1.9 and ctd 1/4" f3.5, both in focusing mounts	109.89
Bell & Howell Tri-lens, f1.9 ctd Cooke, positive view finder	147.89
Bolex H8, without lens, 8 lens turret	169.00
Bolex H8, 1/4" f1.9, built-in frame counter	209.89
Bolex LB, f2.8 Yvar, Case	89.49
Keystone, f2.5 coated	41.89
Magazine Cine Kodak, f1.9 ctd	119.00
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Ampro A8, 750 watts	109.00
DeJur 730, 750 watts "Still" picture projection "Reverses"	94.00
Keystone C18, 300 watts	24.00
Keystone 750 watts	89.50
Kodascope 9-33, 500 watts, "Still" projection feature	49.50
Universal PC500, 500 watts, "Still" projection feature	41.00

16mm MOVIE CAMERAS

B & H 70A, f3.5 T. H. Cooke	53.00
B & H 70DA, Turret, 7 speeds, f1.9 Var. Viewfinder	109.89
B & H Autoload Mag. load, f1.9 ctd Lumax	149.89
B & H Autoload Mag. load, f2.5 ctd Anis	124.89
B & H Automaster Mag. load, 8 lens Turret, f1.9 ctd Lumax	229.89
B & H Automaster Mag. Load, Turret f2.5 coated Anis	204.89
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Keystone A7, 7 speed, f1.5 Woll.	89.89
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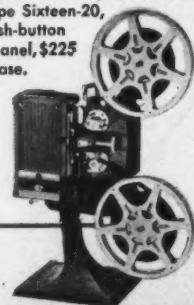
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